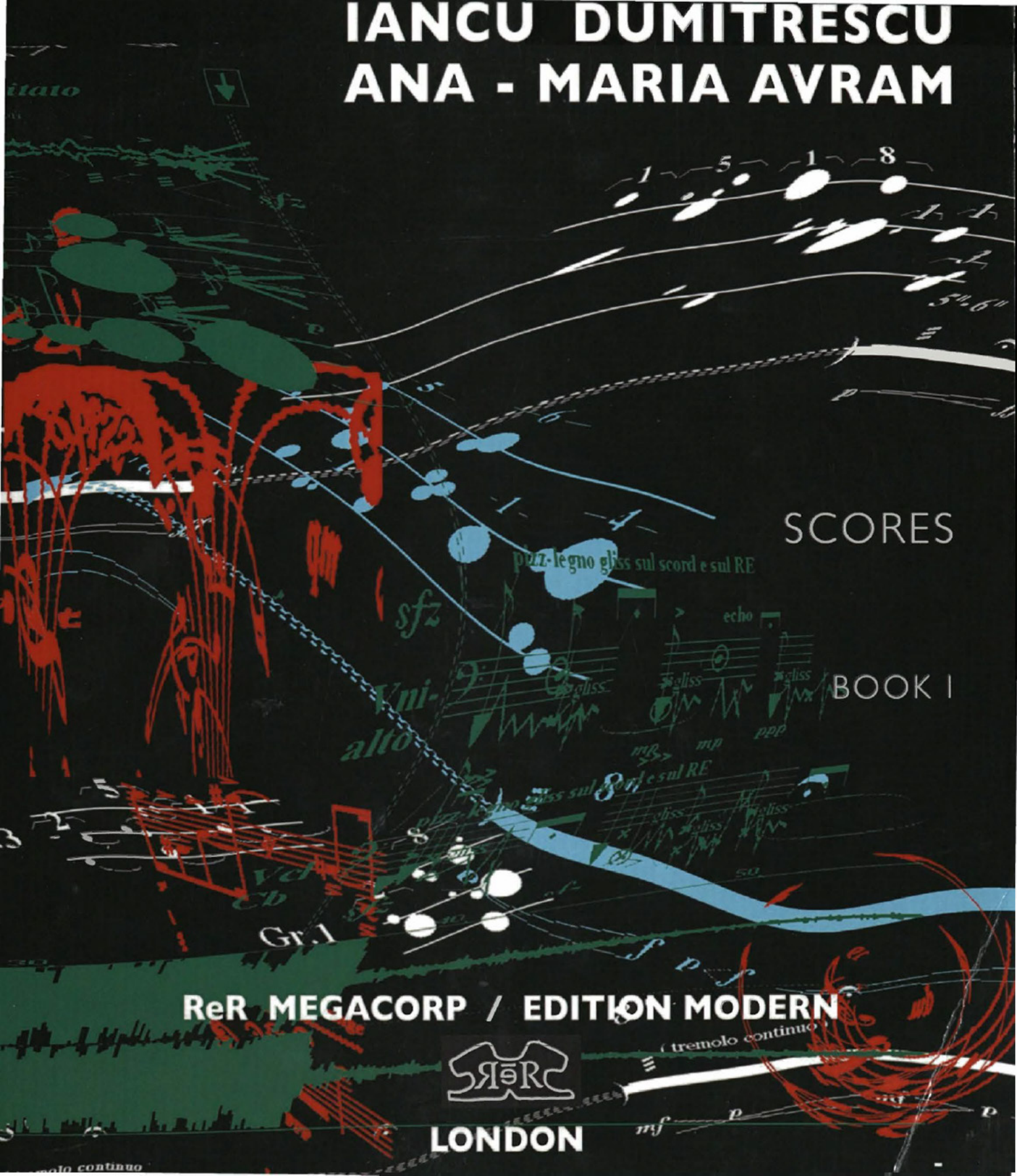
IANCU DUMITRESCU
ANA - MARIA AVRAM



ReR MEGACORP / EDITION MODERN

LONDON

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THE METAMORPHOSIS OF THE MUSICAL TEXT

Book I

LA MÉTAMORPHOSE DU TEXTE MUSICAL

Collection of scores by /
Recueil de partitions de

Iancu DUMITRESCU

&

Ana - Maria AVRAM

with an introduction by Philip Clark and Jean Ballard Terepka
Afterword by Iancu Dumitrescu & Ana-Maria Avram

Translated into English by Tim Hodgkinson

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ISBN 978-0-9560184-2-7
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Co-funded by the
Creative Europe Programme
of the European Union

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Acoustics: the full store of sounds and noises is prodigious! We find ourselves once again at the birth of a new culture of hearing, which is only just beginning to reveal itself.

L'acoustique : le réservoir complet de sons et de bruits est prodigieux ! On se trouve encore au début d'une nouvelle culture de l'ouïe, qui commence juste à se révéler.

UNSTABLE MOLECULES

by Philip Clark

** Text initially published in "The Wire" Magazine, London, issue 308/ October 2009*

A scientist of sound and a heretic running amok in the cathedral of contemporary music, Romanian composer Iancu Dumitrescu and his wife Ana-Maria Avram create shock and awe through their polyphonies of polluted noise. Philip Clark hears how a surreal dream set off a lifetime's quest to reduce music's atoms to undiluted matter.

Iancu Dumitrescu says he prefers not to ponder the dark days of Romania's communist past, the era that shaped him as a composer and thinker about music. Anger, frustration, grief at the injustice of it all, however, cannot easily be switched off. « It is hard to express what 'real communism' meant, » Dumitrescu explains. « People were led by incompetent men - insensitive to truth - who tried to impose their failings as laws. From this came fraudulent and aberrant behaviour that had consequences in all areas of Romanian life. »

But Dumitrescu won. Now aged 65, his explorations into the fabric of sound make a worryingly broad spectrum of modern composition - from metrosexual minimalism through faux-modernist posturing - feel humdrum and slight, his stubborn intransigence and principled intention nailing precisely why so much recent music conceived for classically trained performers is disposable. His friend and colleague Tim Hodgkinson, former Henry Cow reed player, put it well:

« Dumitrescu's music is not a convolution in the knot of modern music, but an unravelling of the curse. » And against the stacked odds of having to write his music under the ears of a totalitarian regime - and the New Music mainstream - Dumitrescu has scored a stunning coup: this music needs to exist. No question.

Attempts to position his work inside an existing lineage are ultimately a distraction, telling you little about the vitality of his soundworld. Dumitrescu himself - emailing back meticulously considered responses to my questions from his Bucharest home, with supplementary answers from his wife, the composer and pianist Ana-Maria Avram - is happy to place his music « inside the space that also gave birth to Enescu, Bartok, Xenakis, Ligeti, Kurtag and certainly Horatiu Radulescu » - all composers with roots in the historically jumbled borders between Romania and Hungary: each, via their distinct compositional methodologies, dealing with the flow of material around monolithic sound masses.

But Dumitrescu is Dumitrescu is Dumitrescu. His music sounds like none of theirs. Nor does it resonate with the Parisian spectralist chic of Gérard Grisey or Tristan Murail, despite his embrace of the term 'spectral composition'. Instead, he has returned music of Edgard Varèse's futurist manifesto for composition, analysing and organising sound with the objectivity of a physicist, and then liberating its rude

splendour like a heretic in the cathedral.

To activate sound, Dumitrescu yanks apart traditional instrumental know-how to grasp at ephemeral overtones, multiphonics and distortions airbrushed out by the standardisation of conventional string and wind technique. Sounds are intensified by computer transformations of instrumental sources, or real-time manipulations. Percussion is raised in the mix of Dumitrescu's inner ear, carpeting the music with sustained continuums pressed so emphatically that percussion starts to take on a harmonic function; or, conversely, ambushing his structures with febrile onslaughts that prize open new structural channels.

Did the previous 400 years of classical tradition really happen? Dumitrescu does enough to convince you that, just perhaps, it didn't. The resulting music has a unique violence, intensity, ecstatic noisiness, that - like Xenakis or Cecil Taylor - reclaims sound through a concentration on undiluted, base sonic matter. Workaday New Music often remains beholden to tepid patterning or - more cynically - to rigid fundamentals that, however 'out' the music becomes, exist as a harmonic safety curtain. But the principal fundamental in Dumitrescu's music is the instability of his sounds. Instruments are moved beyond their idiomatic comfort zone to a place where they become unstable, leaving players in an active dialogue with sounds that are transient and wavering. The fetish of the written score is vanquished. The notes on the page - Dumitrescu's written instructions about what and when to play - are one thing, the sounds themselves are entirely another.

During our initial email exchange, Dumitrescu is keen to stress that his music does derive from a tradition - just not the traditional tradition.

« Romania lacked both a Renaissance and a Classical period, » he writes. « But this was actually an opportunity for traditional Romanian music to be preserved, with its naturalness of sound, precise non-tempered intonations and scales. Bartok's music and later innovations like microtones and multiphonics have roots in this ancient source with its richness and diversity of sound that seems extremely precious now. That is why New Music has such an importance in Romania today, to compensate for the 18th and 19th centuries. But to ignore it appears even more dangerous. »

« 20 years after the communist era ended, » he continues, « consequences for New Music are still felt. Romanian culture - understood by people in the UK, USA and Central Europe - *is ignored* here. The National Radio in Bucharest neglected our really interesting composers for decades. This obstruction and lack of vision, an inadequacy in perceiving the future, is still prevalent. Communism failed but, sadly, communism beliefs are still in place. »

But enough about the past: « During remaining time left in my life, I wish to address the present and the future. I wish, for once, to allow myself to live with my head in the clouds. »

The first time I heard Dumitrescu's music on CD something unforeseen - and a bit embarrassing - happened. A percussion piece, Multiples (I) (1971) was followed by the electronic Music For My Father (2007). Only in the midst of the electronic piece did a realisation dawn that I was no longer listening to Multiples (I). The medium had changed, but the sound and gestual language of the music remained strikingly consistent. Percussion and academic electronic music doesn't need yo be, but often is, a graveyard for composers. With note-on-note counterpoint and harmony largely removed from consideration, impersonal 'shock and awe' effect over content often results. In Dumitrescu's case, however, his vivid structures and the perspective within the sound - an evolving foreground; a revolving chain of backgrounds; ambiguity between the two - outwit the means of production; a composer, clearly, with an unusually cultivated, über-refined sense of texture and timbre.

« My music is unusual in being abstract, geometrical and rigorous - but also connected to philosophical and cosmological meditations. » Dumitrescu asserts, explaining his journey towards sound. « Because of when I was born, I fell in between two periods of worldwide recession in the arts. If the aesthetics and particular sound of my music is not yet well known, I am not responsible. Xenakis, Stockhausen, Nono, and Ligeti were boosted by huge editorial efforts and a whole advertising industry - impossible to imagine today for this kind of music - and even they, aren't appreciated as they deserve. I

never had those benefits. Nevertheless, this unfriendly period was also beneficial. I was obliged to swim against the stream, to aim towards my idealistic target. That's why you hear music with its own voice. Working in relative isolation, somehow underground, I was forced to exhaust my own adventures - both sonorous and existential - imagining wild compositional solutions, some still unheard. »

Dumitrescu identifies Pierres Sacrées, his 1991 piece for prepared and amplified pianos, plates and metallic objects - created some 30 years after the earliest compositions in his catalogue - as the moment his ideas about distorted sound crystallised. « I wondered from what part of myself it had come, » he commented a few years later. Composed six years afterwards, Fluxus (II) for tape and orchestra pushes the transcendent violence of Pierres Sacrées further. In the opening moments, multiple string players wrench notes from the outer limits of their high registers, each voice lurching out of phase to provoke a polyphony of polluted sound. Underneath, double bassists attack their strings, generating a clatter like industrial chains rattling. This sonic magma moves as a single body of sound, but stand back from the whole and your ears begin to single out inner parts itchy with microscopic life. It's an archetypal Dumitrescu experience, and one performed with a rude physicality, rare in classical performance, by The Romanian National Symphony Orchestra (conducted by the composer) on a CD produced by Dumitrescu's own Edition Modern label.

The stacked textures and moving parts of both Pierres Sacrées and Fluxus (II) are in a perpetual state of flux, inevitably invoking the term coined during the 1970s by Horatiu Radulescu, Dumitrescu's near-contemporary: sound plasma. Radulescu, who left Romania for Paris in the late 1960s and died last year, is the link between Dumitrescu and French spectralism. The two composers became close friends during their formative years of study together at the Romanian National Academy of Music, and developed their own individual voices around an emerging idea. The classical protocol of melody, harmony and rhythm was to be dissolved and, through analysis of the harmonic series, upper partials were isolated and developed into spectra that would become the raw material of composition. In **Fluxus (II)**, there's an earcatching moment as the crest of the frenetic sonic wave breaks, thrusting the listener towards a jolting stasis. After the 'wide angle' aperture of what went before - the complex spectrum viewed from a distance - this static soliloquy is a deliberate, lingering viewpoint on a smaller particle of the whole.

« *Spectralism is not just a trend but a specific attitude towards sound,* » Ana-Maria Avram elucidates, filling in details about the affiliation between her husband's (and her own) music and spectral theory. « *There isn't one spectral approach, but many different viewpoints. Radulescu's sound plasma, the music of the French spectralists and our music - often defined as post-spectral or hyper-spectral: but above anything it is transformational music.* »

Then she dives deeper into the spectral eddy: «*There are two aspects of sound which operate together in our music. The first is the dramatic character of sound - the very implication of sound that comes from the sound matter itself. The second aspect is how those sounds are transformed. Let me explain: one of the main challenges of composing is to construct musical form. But working with timbre and colour as the primary material quickly presents a problem - timbre is a transitory phenomenon; noise, too, is transitory and 'classical' thinking dictates it must be removed before sound can be precisely reiterated. But the essential contradiction that spectral composers work with is that, without noise, we cannot have timbre! On instruments, we aim to play transitory phenomena - distorted overtones, multiphonics et al, the seemingly unrepeatable - in the act of building form and a consistent musical universe. If spectral material cannot be approached with structuralist tools, it certainly can be exploited in a transformational manner.* »

She views their work with electronics, too, as fundamentally about transformation and the repositioning of familiar sound sources.

« *I particularly love old Moogs because sound is very unstable; almost no sound one has found before can be repeated - the tiniest change of button leads to a very different result. I feel increasingly sad about the evolution of software. The newest programs are less interesting, more standard, which leads to similar results for everyone. So we use obscure and old software, often abandoned by their creators, sometimes just to exploit one*

interesting little thing it can do well. »

« Whilst I slept I had a cataclysmic explosion inside my head as if a thousand glass plates were falling. This dream lasted three seconds, but the explosion lasted an eternity. »

After the theory, now those philosophical and cosmological meditations. Dumitrescu has often told of the moment he chanced upon the potency of sound. During military service - compulsory in Romania - he was dispatched to guard a military flag on a barren mountainside late at night. In a desperate attempt to stay awake and avoid being caught napping by his superiors, he walked through the darkness, tapping on objects to see if they made a sound. His fingers found a large sheet of glass suspended from wires. He liked the sound it made and 'played' it like an instrument.

Then he fell asleep. « *I've no idea how long I slept.* » Dumitrescu told Tim Hodgkinson in 1997, « *but whilst I slept I had a kind of cataclysmic explosion inside my head as if thousand glass plates were falling and bursting at once. I wasn't observing the plates falling from outside; I was inside them falling and exploding, I was inside the sound. This dream perhaps lasted two or three seconds, but the explosion lasted an eternity, a lifetime, like a 20 minute piece of music. I was in the centre of this explosion with a vast detail of sound, but also vast force.* »

This dream sequence expresses many dimensions of sound. The illusory, hyped-up reality of sound experienced in the subconscious when dreaming, put against the concrete reality of a sound that Dumitrescu's fingers stumbled upon under pressured and slightly surreal circumstances. He remains obsessed with multi-dimensional sound - sound as experienced by a listener, distinct from the cold reality of sound as it is produced. Acousmatic illusion, in other words. These ideas flow into the core of musical phenomenology, a philosophical attitude to sound that remains central to Dumitrescu's thinking.

During his studies at the Romanian National Academy of Music, Dumitrescu had a primer in haw musical material might be organised differently from conventional tonal music. His teacher, Alfred Mendelssohn, risked severe punishment by showing his pupils scores by Schoenberg and Webern that contradicted the party line and were strictly verboten. Then, in 1973, came the major breakthrough when Dumitrescu met Sergiu Celibudache. He studied conducting and philosophy with the extraordinary Romanian, who was appointed principal conductor of the Berlin Philharmonic in 1945, and who fused ideas about classical music with Zen Buddhism and the philosophy of phenomenology. Many Dumitrescu ideas have their roots in Celibidache's belief that classical music ought to provoke transcendent experiences. He famously rejected offers to record his remarkable performances of Bruckner, Beethoven and Brahms on the grounds that records were « *transcriptions of performances* ». Without the physical dimensions of the hall, or the atmosphere of experiencing the sound, Celibidache reckoned there was no point. He was, truly, a 'sound' bloke.

« *Celibidache was not only a huge musician but a profound philosopher.* » Dumitrescu remembers. « He *was formed by pre-war Romania, which was a forward-looking artistic country - think of the dada movement, Eugene Ionesco and other musicians like Enescu and Dinu Lipatti. He appeared in my life when I was a near failure. I was overwhelmed by the system, feeling stuck in a limited space from which I couldn't advance, I lacked oxygen. Celibidache gave me the confidence of self-improvement that moved me beyond the hostile environment. He taught me how to control and direct my sonic experiences, how to focus my imagination and organise my endeavours to reach my artistic goals through musical phenomenology. As mathematics and architecture were Xenakis's engine of creation, phenomenology became how I could envisage a set of sonic events. It gave me a coherent musical doctrine, opening my mind to acousmatic and spectral possibilities. Now I was equipped to go further into musical realities I had foreseen.* »

Phenomenology - as developed by the Moravian philosopher Edmund Husserl during the first two decades of the 20th century - is the philosophy of making the subjective objective: or, more precisely, creating methods through which phenomena normally regarded as subjective can be made to seem objective. Husserl based his work around concepts of consciousness, and Dumitrescu's lifelong project to create concrete structures from transitory sounds is the philosophy manifested in music.

« *Sound by itself is still not yet music,* » he contemplates. « *Of course, you can't imagine music without sound, but to attempt music you need to transcend reality through a volatile, superior reality, filled with new meanings and directions.*

Musical phenomenology helps to obtain this genuine state. Sometimes there are periods of invention, of important discoveries, which have to be developed. Huge and directed concentration is needed on what can be a tiny surface of sound. As other times, it isn't about innovation but accumulation of ideas already learnt. This process of finding sounds - precious sounds, full of interest - is the most important part of my creation. There are rare times when fabulous, unheard-of sounds instantly create the shape of the whole musical development in a piece. ***Pierres Sacrées*** *is one such piece;* ***Galaxy, Medium II*** *and* ***Cogito-Trompe l'Oeil*** *are other examples where phenomenology opened up a conceptual perspective, where sonorous energies become convergent, and everything grew naturally and organically.* »

Dumitrescu also cites the work of Bucharest-born philosopher Stéphane Lupasco (1900-88), who espoused the « *dynamic logic of contradiction* », as offering him a route forwards, towards « *new spaces beyond where natural sound can let us advance. After Lupasco, the reality of these contradictions generate a yet unseen complexity. Fusing what I already know about phenomenology with Lupasco's principle of the dynamic evolution of contradiction offer a new direction, when composition seems to have lost all its discursive possibilities.* »

And after the philosophy, the tough, hard-knock realities of existing as a composer. If Dumitrescu and Avram have composed a visionary world of their own, they have also needed to make hard-nosed, pragmatic decisions about the performance and distribution of their music. Their **Edition Modern label** - distributed in the UK by drummer Chris Cutler's ReR Megacorp organisation - documents an exhilarating variety of their work over some 24 - and rising - Cds in no-nonsense packaging, very often live performances culled from the concert hall, that retain something of a 'being there' intensity. Sergiu Celibidache might have even approved.

Edition Modern is where you go to hear those mighty-oak performances of **Pierres Sacrées** and **Fluxus II**; **Galaxy**; the solo double bass **Medium II** and **Cogito/Trompe l'Oeil** for two double basses, prepared piano, Javanese gong and metal objects are also documented here, alongside enough ensemble, instrumental and electronic music to last a lifetime.

Total immersion in Dumitrescu's music suggests he is one of those composers (like Xenakis, unlike Ligeti) for whom every titled work is essentially another facet of same ongoing piece - a marrow of convictions with an infinite variety of permutations and tributaries.

In 1976, Dumitrescu founded what would prove the most significant part of his self-generated infrastructure when he brought together a body of musicians as **The Hyperion Ensemble**. The ensemble gave their first performance in the UK in 1997, and will appear again this month in London at Spectrum XXI, a festival dedicated to Dumitrescu's and Avram's music. Forming ensembles is what composers who write against the grain of how classical musicians operate invariably end up doing. The group bring together interested classical players from Romanian orchestras - devoted enough to rise to Dumitrescu's technical challenges - students and other fellow travelers from Central Europe. At one point in their history , they also managed to incorporate an amateur rock drummer. « *He couldn't read notes.*» Dumitrescu once said, « *but he was an extraordinary and talented player.* »

Hyperion has also allowed Dumitrescu to conceive music for sound sources outside the usual classical box: metallic plates, crystals, brittle metal objects and the so-called 'harryphone', a part acoustic, part electronic percussion hybrid of his own invention. The dream of floating inside the sound of suspended glass and wires wakes up in music. The ensemble trash the old chain of command between composer and instrumentalists: Dumitrescu and Avram view the ensemble as a living workshop, a constant source of ideas and sounds.

« *During the 1980s, censorship was still operating efficiently in literature, cinema and in the visual arts.* » Avram recalls. « *In music to even be allowed to have your music played, the score had to be submitted to the Sym-*

phonic Bureau of the Composer's Union jury, who could refuse permission - even a verdict. Then no ensemble or orchestra was allowed to perform your piece in public, or record it.
It was difficult to travel abroad and have a dialogue with other composers. No promotion was available.

« Therefore Hyperion has been essential to the development of our music, allowing us to hear sounds that would otherwise merely be theory. Also with Hyperion, we practise directed, conducted improvisation, different from the general approach of other experimental improvisational groups. The sound material is defined as either being concrete, or something more open. In the process of conducting, the sound is moved towards climaxes, tensions and moments of stagnation: in fact, towards structure. A particular form results where coherence and freedom coexist. Improvisation could be defined as 'rapid' composition - in contrast to 'slow' composition on paper - but that does not mean unstructured improvisation, without development or process. Spiritually, we practise together how not to confuse the sound and the note, the music and the score. »

Dumitrescu comes back with a final email in which he writes enthusiastically about the potential of improvisation - active, listening playing - as injecting a lifeforce into a New Music scene he perceives as often lacking in authentic inspiration. Not gerrymandered communism, but true collective thinking. *« Improvisation is being instantly inspired! Without inspiration, our skill remains sad and inconsistent. In physics, scientists discover unique, inspiring moments, but in new composition has this way of transcending matter dried up? Improvisation can be a training for composing, but composition must concentrate on immutable surfaces. Intuitive discoveries have to be clarified. You have to find the tools through which the unheard can become obtained. The composer is, anyway, in a permanent trade-off and negotiation between improvisation and solidity. When you mentioned improvisation, I recalled my own questions on the aura of sound; chaos; instability; atmospheric storm; dispersions; contrasts. I think about global structures in perpetual movement. Those are the problems I solve through composition. »*

*The Spectrum XXI festival takes place from 12-17 October at London's The Warehouse: see Out There; Thanks to Tim Hodgkinson.

COMPOSER PORTRAIT: IANCU DUMITRESCU WITH EITHER/OR

Virtuosically performed Romanian Spectralist music transports audience to a shifted aesthetic world.

by Jean Ballard Terepka

** Text initially published in "The Theaterscene New York"*

In general, the composers presented in the wonderful *Composer Portraits series* at *Columbia University's Miller Theatre* are well-known leaders in contemporary music in a wide variety of genres: the value of the series lies in the opportunities that the overlapping music-playing and music-listening communities of New York City have for immersion in individual composers' unique purposes, achievements and points of view. But something quite different was at work in the recent Iancu Dumitrescu Composer Portrait.

The evening was less about contemporary Romanian composer Dumitrescu, born in 1944, than about the music for which he is, in some mysterious sense, a *medium*. Each work is unique, each a premiere, even if its originating shape has existed before. The style of music in which Dumitrescu operates has recently been called Romanian Spectralism. Dumitrescu himself doesn't much use this phrase; he calls his music and the impulse to make music *'Orphism,'* describing it, variously, as "natural, alive and intuitive" and "sonorous and refined ...from archaic sources."

Taking his inspirations for music-creation from an isolated Romania of the past, Dumitrescu has projected the ancient into the contemporary in entirely original ways: his music isn't like anyone else's. It's as though the Enlightenment didn't happen in the ancestry of Dumitrescu's music: this particular sound-art – this Orphism – seems to have moved at its own pace from the ancient and medieval, from a myth folk-idiom of divergent Middle European and Eastern Asian elements, and from a reverence for music as a form of sacrament straight through to modern technology and electronics, speculations that metaphor might be the best way to describe reality, and twenty-first century astrophysics.

'Spectral' is an adequate initial descriptor of Dumitrescu's music: it's other-worldly and evocative. At its very core lie densely nuanced explorations of liminality. Traditional Western European orchestra instruments are played both traditionally and experimentally; electronic sounds of various sorts – all rendered musical – function alternately as contexts or echoes, foreshadowings or recollections. At times, extended passages are like sound vistas of symphonies from other galaxies, created with neither cliché nor sarcasm.

In his mid-concert discussion – (these conversations with composers are a standard and always rewarding feature of the Miller Theatre Composer Portraits series) – Dumitrescu focused on the acousmatic aspects of his music, on its alchemy and mysteriousness. Classical music, he noted, is "theoretical," whereas his is "natural." But Dumitrescu's natural music is also full of secrets: Orpheus' sound-alchemies, vibrating as they do both far out in the cosmos and deep down in individual human souls, are at once luminous and mystifying.

David Shiveley and Richard Carrick of Either/Or

Playing the six works on the program were the thirteen musicians of Either/Or, conducted by co-founder Richard Carrick. This ensemble can manage both chamber-music intimacy and symphonic big-

ness; they can shimmer in delicacy; they can shake the ground like earth-quakes. Carrick conducted Dumitrescu's works as though the entire ensemble were a single huge theremin extended over the whole stage: he moved his arms and body with dancerly invocation and sacerdotal command.

The individual works on the program, all described as premieres, though originally conceived between 1991 and 2014, ranged in length from nine to twenty-one minutes. Their titles – *Black Holes' Collision, Hyperspectres IV, Galaxy (V), Pierres Sacrees (II), Cosmic Pulse (II)* and *Unstable Molecules* – reveal a key feature of Dumitrescu's sensibility and purpose: entry into his music is entry into another place. Microcosm and macrocosm are interchangeable, and they both challenge human certainties about location and context.

Similarly, opposites of all sorts – loud and quiet, rigid and plastic, dense and spacious, sacred and secular – are actually engaged in such complex and multi-dimensional dances that binary descriptors and traditional intellectual cartographies are simply inadequate for descriptions of the worlds we inhabit. This is some of what Dumitrescu means when he says, *"This Orphic domain is the domain of metaphor, linked to art. It's not the world of reality; in music you are making something which is behind reality."*

This is heady stuff. This is fascinating, often gorgeous music, alternately ethereal and earthy, delicate and visceral. At one level, its call is satisfyingly seductive: give in, be transported. At another level, the very same call – give in, be transported – requires courage. It's a rare creative accomplishment that sweet pleasure and cosmic dauntlessness can so merged in a single art form as they are in Dumitrescu's music.

Composer Portraits: Iancu Dumitrescu with Either/Or (March 5, 2016)
Miller Theatre at Columbia University
2960 Broadway at 116th Street, in Manhattan

* *"Miller Theatre at Columbia University, New York, celebrated between March 1-5, 2016, the groundbreaking avant-garde of Eastern Europe with a series of two Pop-Up Concerts - featuring Ana-Maria Avram's music, as well as Precursors and Parallels of Romanian Spectralism, in conjunction with a Composer Portrait featuring Iancu Dumitrescu's music. This serie dedicated to Romanian Spectralism represented by Dumitrescu and Avram was launched by the New Yorker Ensemble Either/Or conducted by Richard Carrick, Iancu Dumitrescu andc Ana-Maria Avram" From the program notes in Miller Theatre*

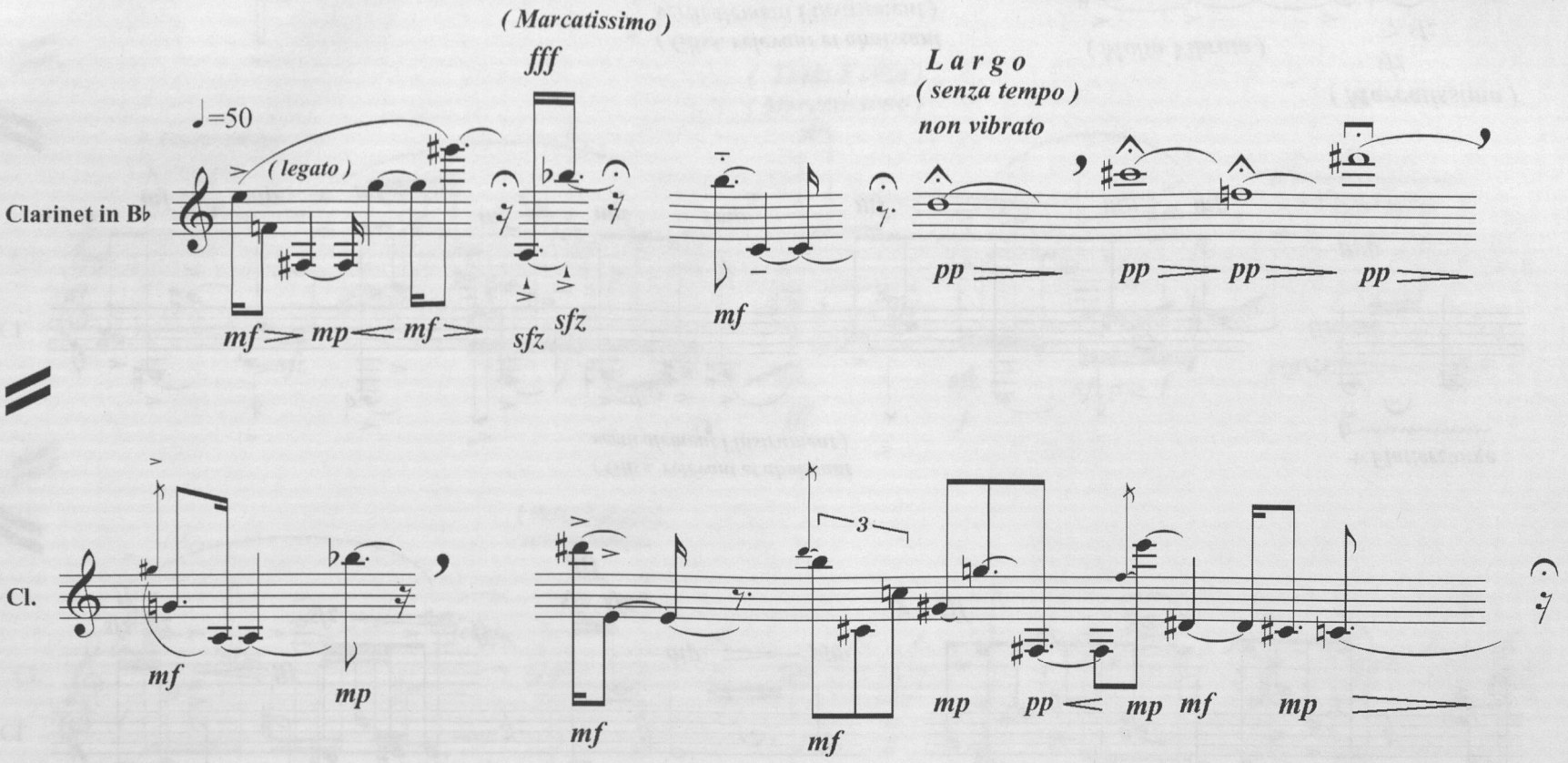
SCORES BY IANCU DUMITRESCU

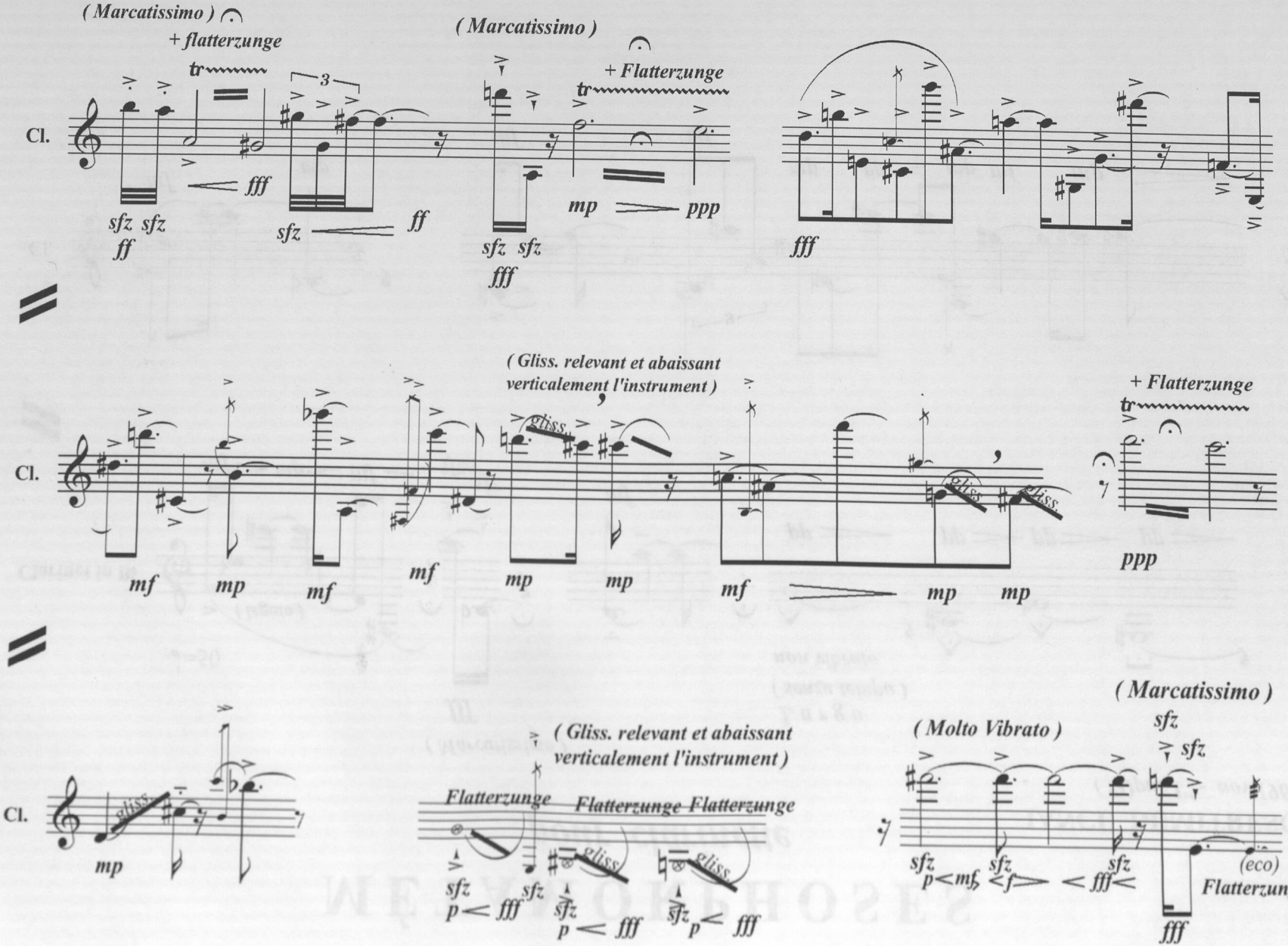
MÉTAMORPHOSES

pour clarinette

IANCU DUMITRESCU

("Opus I" - nov.1967)

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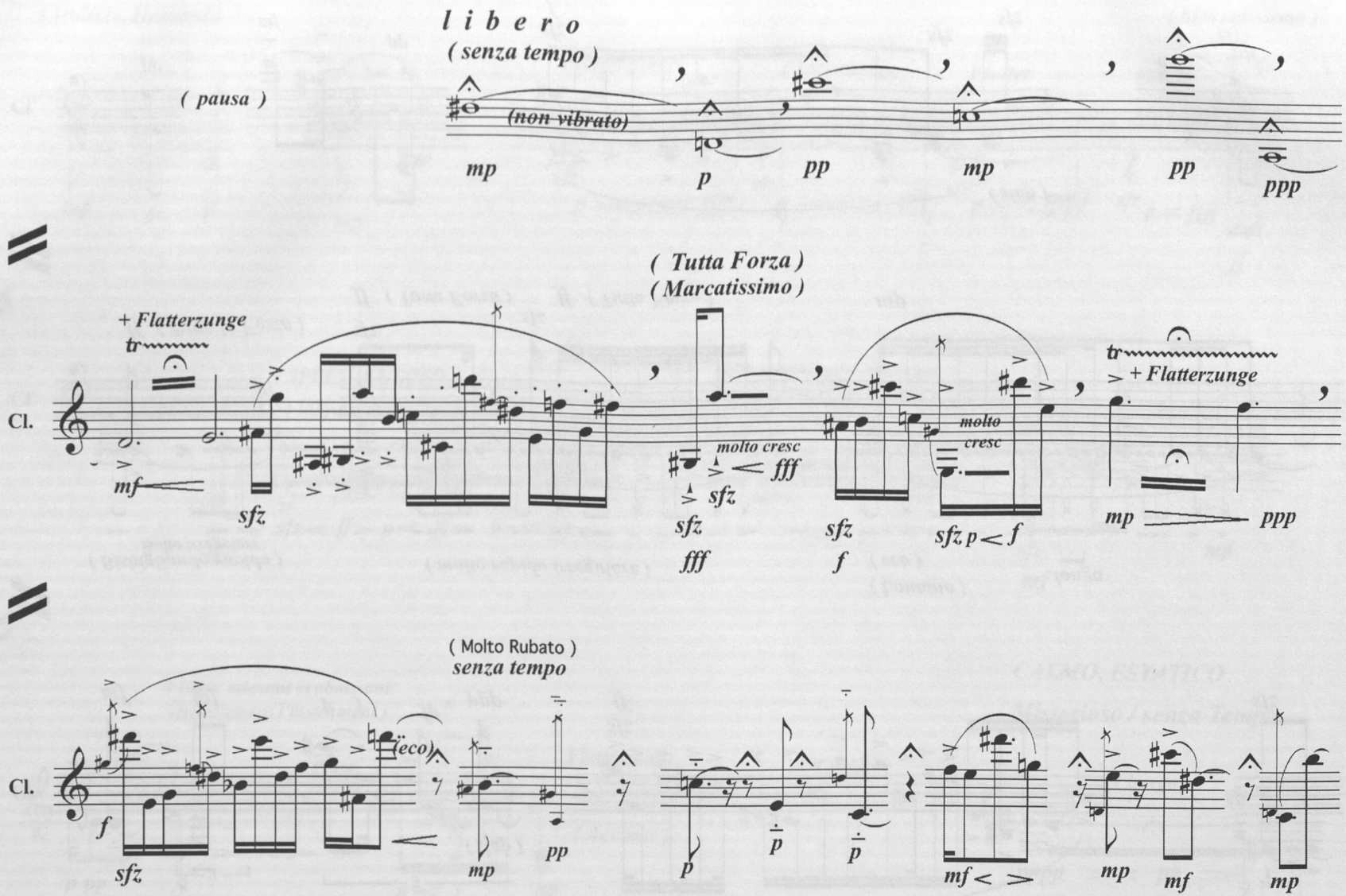
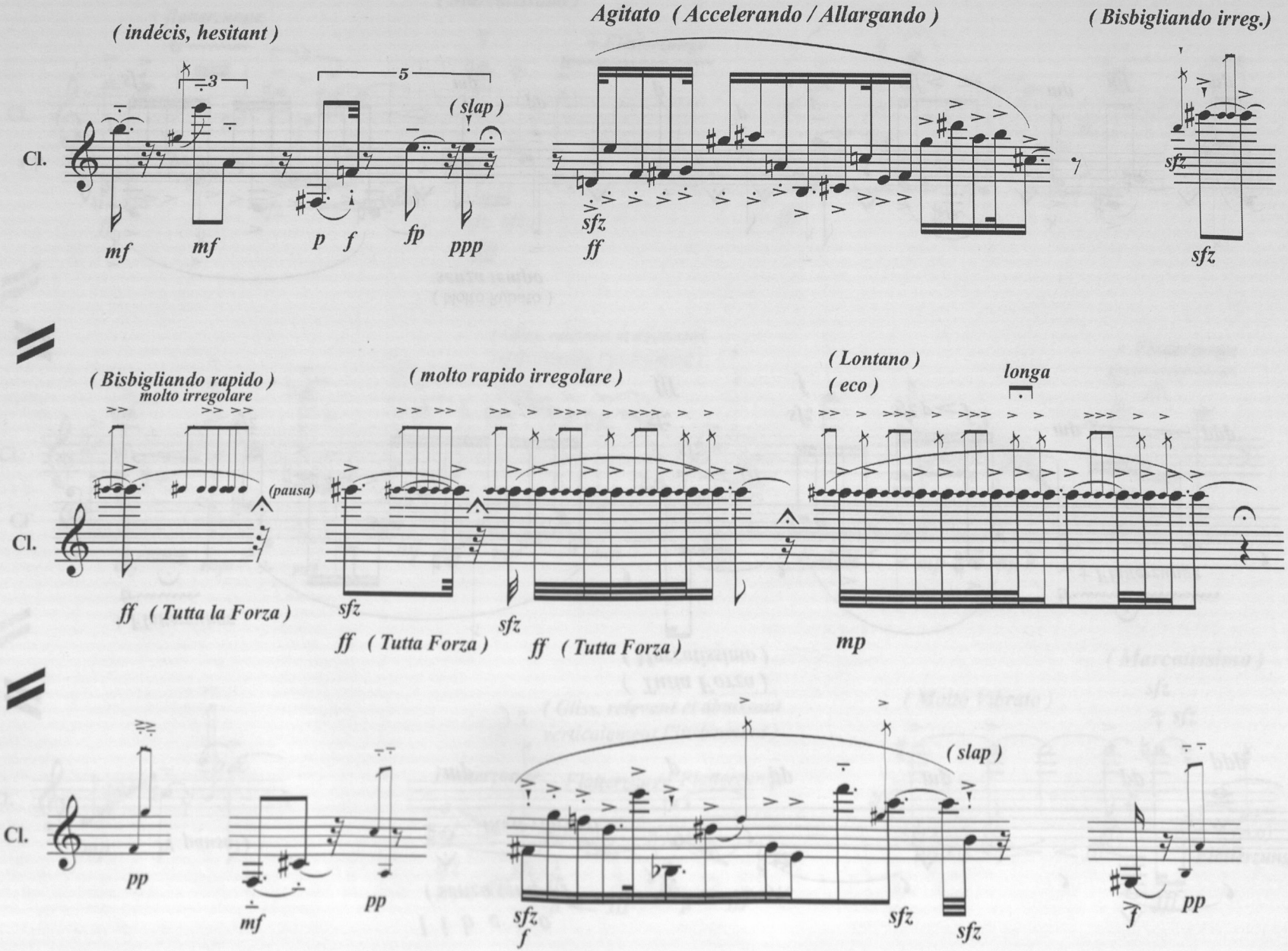
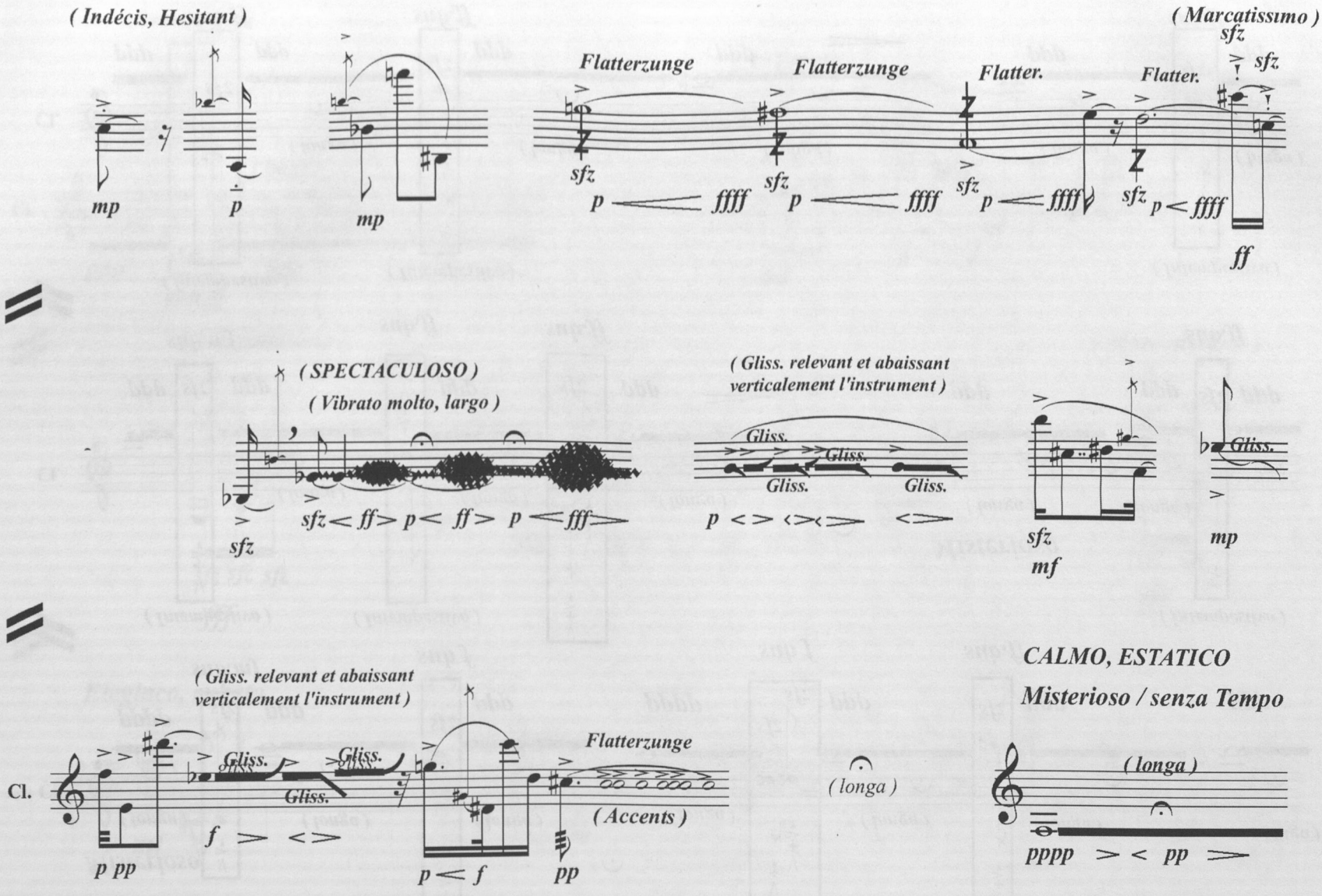
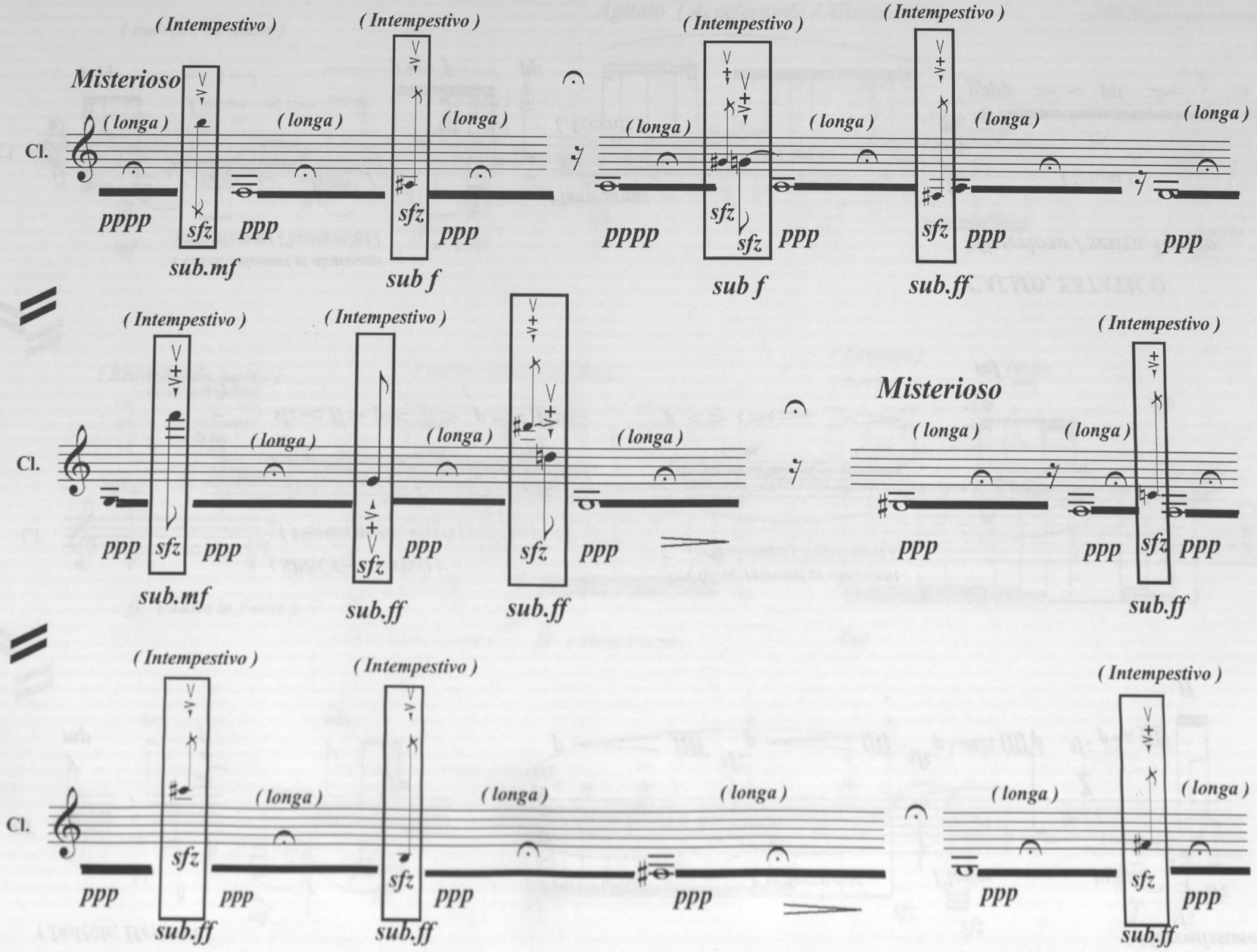
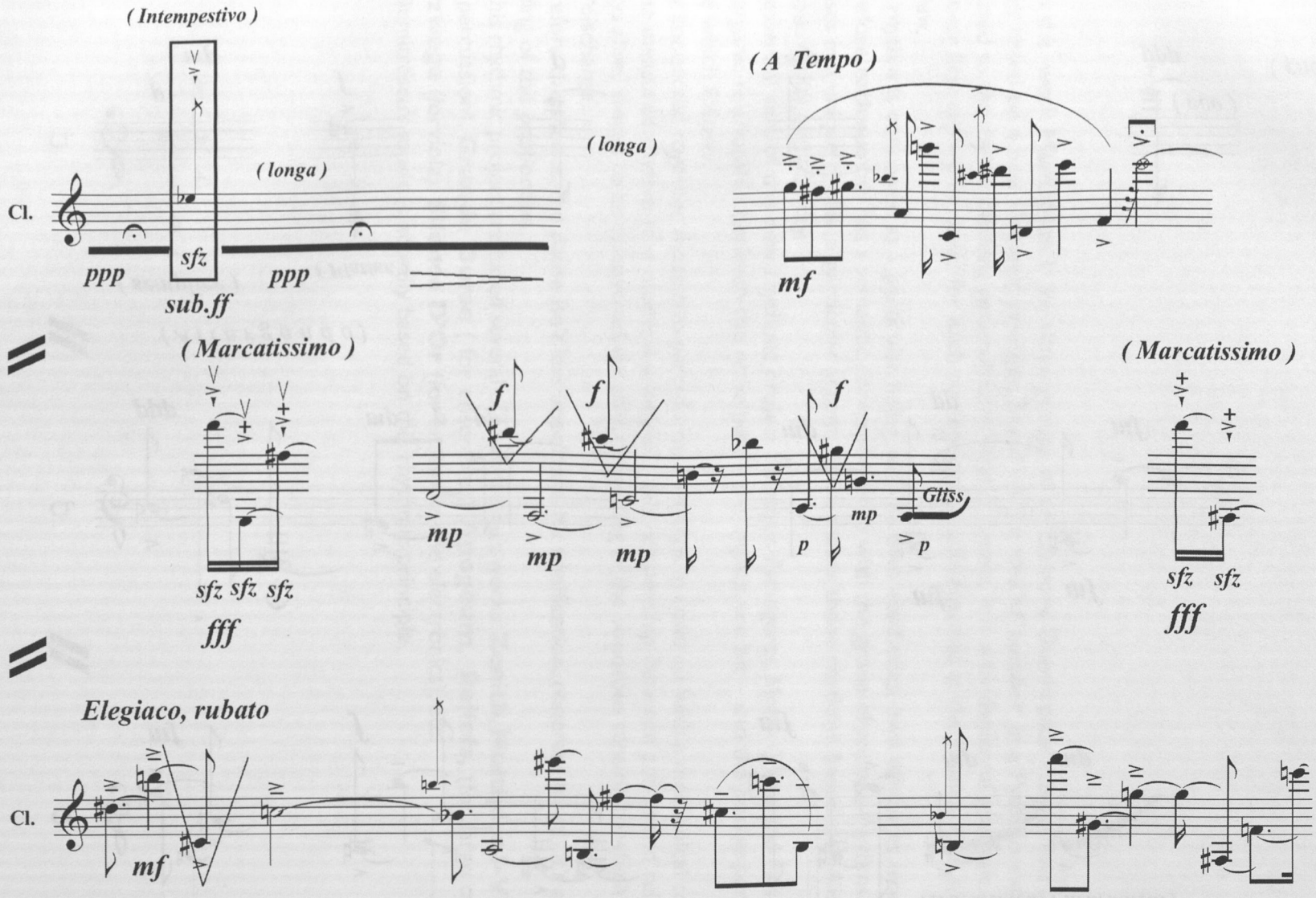
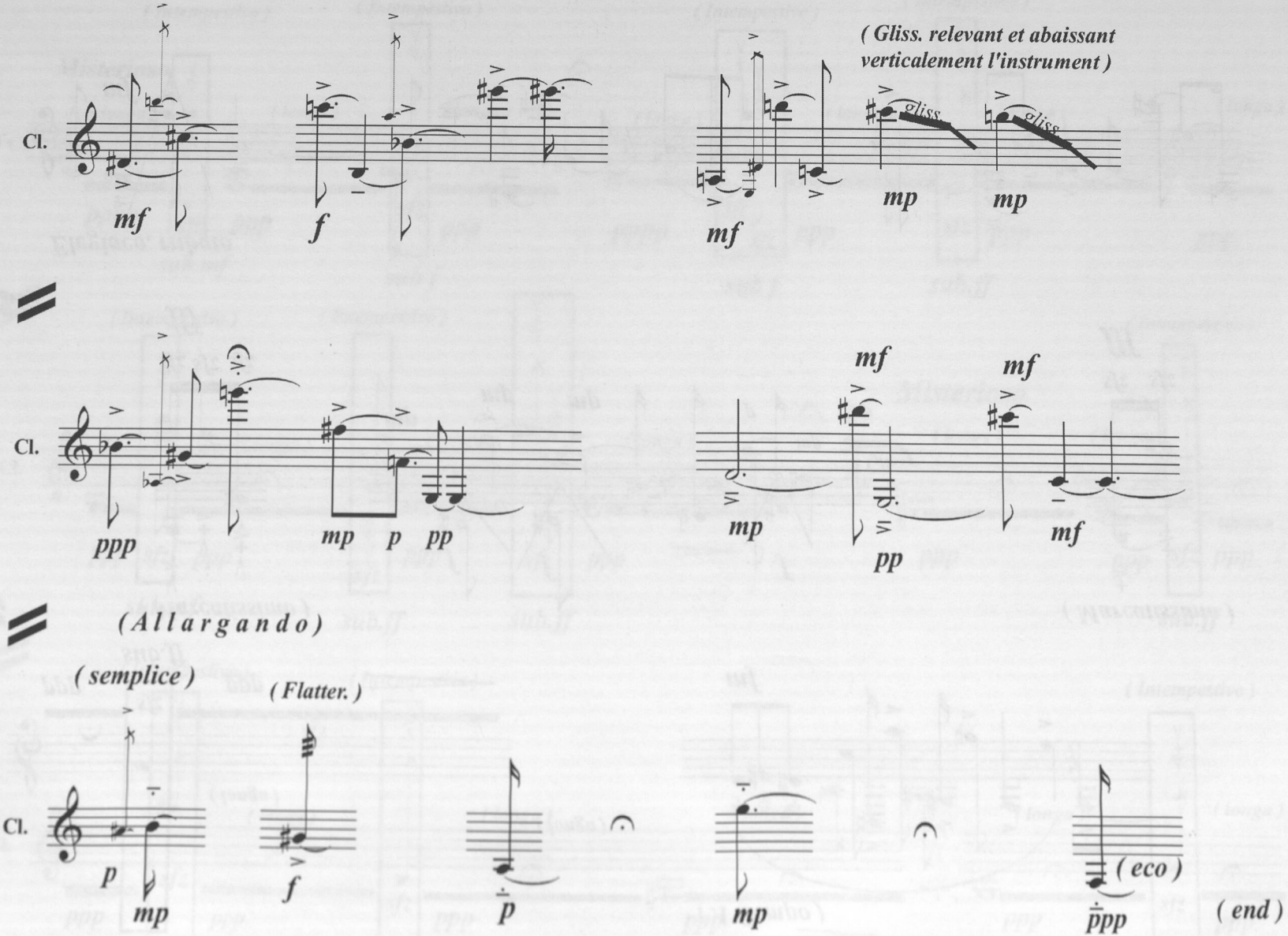

l i b e r o
(senza tempo)
(pausa)
(non vibrato)
mp
p
pp
mp
pp
ppp
(Tutta Forza)
(Marcatissimo)
+ Flatterzunge
tr
Cl.
mf
sfz
molto cresc
fff
sfz
fff
sfz
f
molto cresc
sfz p < f
tr
+ Flatterzunge
mp
ppp
(Molto Rubato)
senza tempo
Cl.
f
sfz
(eco)
mp
pp
p
p
p
mf < >
mp
mf
mp


(indécis, hesitant)
Agitato (Accelerando / Allargando)
(Bisbigliando irreg.)
Cl.
3
5
(slap)
mf
mf
p
f
fp
ppp
sfz
ff
sfz
(Bisbigliando rapido)
molto irregolare
(molto rapido irregolare)
(Lontano)
(eco)
longa
(pausa)
ff (Tutta la Forza)
sfz
ff (Tutta Forza)
sfz
ff (Tutta Forza)
mp
pp
mf
pp
(slap)
sfz
f
sfz
sfz
f
pp


(Indécis, Hesitant)
mp
p
mp
Flatterzunge
Flatterzunge
Flatter.
Flatter.
(Marcatissimo)
sfz
sfz
sfz
sfz
sfz
sfz
p
ffff
p
ffff
p
ffff
p
ffff
ff
(SPECTACULOSO)
(Vibrato molto, largo)
sfz
sfz
ff
p
ff
p
fff
(Gliss. relevant et abaissant
verticalement l'instrument)
Gliss.
Gliss.
Gliss.
Gliss.
p
sfz
mf
Gliss.
mp
(Gliss. relevant et abaissant
verticalement l'instrument)
Cl.
Gliss.
Gliss.
Gliss.
Flatterzunge
(Accents)
f
p pp
p
f
pp
(longa)
CALMO, ESTATICO
Misterioso / senza Tempo
(longa)
pppp
pp


(Intempestivo)
Misterioso
(longa)
Cl.
pppp
sfz
ppp
sub.mf
sub f
sub.ff
Misterioso


(Intempestivo)
Cl.
(longa)
sfz
ppp
ppp
sub.ff
(longa)
(A Tempo)
mf
(Marcatissimo)
sfz sfz sfz
fff
f
f
f
mp
mp
mp
mp
p
p
Gliss
(Marcatissimo)
sfz sfz
fff
Elegiaco, rubato
Cl.
mf


Cl.
mf
f
(Gliss. relevant et abaissant
verticalement l'instrument)
gliss.
gliss.
mp
mp
mf
Cl.
ppp
mp
p
pp
mf
mf
mp
pp
mf
(A l l a r g a n d o)
(semplice)
(Flatter.)
Cl.
p
mp
f
p
mp
(eco)
ppp
(end)

With the work **Multiples I** for three groups of percussions Dumitrescu inaugurated a series of works based on a new rhythmic principle, based on the idea of 'number' in a Pythagorean sense, as opposed to the metric thinking generalised in classical music. It is a fundamental principle – which is however first applied in music: for each number-cipher corresponds at the musical level a particular rhythm.

This rhythm is conceived as a particular being, with its own aesthetics, own ethics, its irreducibility. Therefore, each number has a semantic correspondence with the group of sounds-rhythms. This concretises in a unique profile; a particular accent, which makes those rhythms, based on numbers – an obvious reality, and identity.

An essential side of this new rhythmic project based on *Pythagoras*, *Matila Ghyka* and *Pius Servien* is the organic relationship between the *active part* – the impact, the hit – and the *passive part* – the silence which follows.

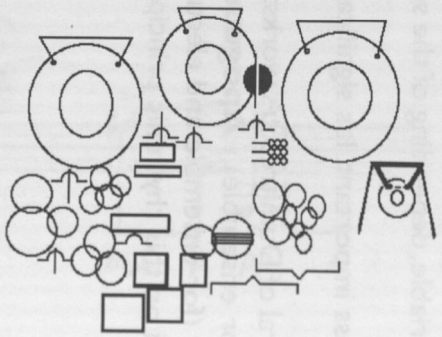
Only connected together those two parts forms a rhythm. In contrast with a mechanical conception of the measured rhythm (the metrical principle), this relationship between action and relaxation is always alive, always to be discovered, variable, depending of the sonorous tension to which it follows as a 'discharge'.

Therefore the silence, the pause isn't less important. It's signification, concrete length it's always depending of this proportion.

On this rhythmic project are based several of Dumitrescu's works: **Zenith**, **Multiples I-VII**, **Orion** (for percussion), **Grande Ourse** (for ensemble), **Apogeum**, **Reliefs,** (for large orchestra), **Holzwege** (forviola), **Silence D'Or** (for ensemble and electronics), etc.

All Dumitrescu's music is actually based on this rhythmic principle.

SEATING ARRANGEMENT OF INSTRUMENTS ON THE PLATFORM



NOMENCLATURE

Gr.1	3 TAMBOURS JAPONAIS 3 TAMBOURS SAHARIENS 6 BONGOS
Gr.2	6 TOM - TOMS 4 TAMBOURS CHINOIS 2 TIMBALES (STEEL DRUMS)
Gr.3	6 PIATTI (sospesi) 2 GONGHI (sospesi)
Gr.4	6-9 TEMPLE BLOCKS 3 MARACAS (sospesi)
	1 - 3 TAM - TAMS (grands)

ZENITH

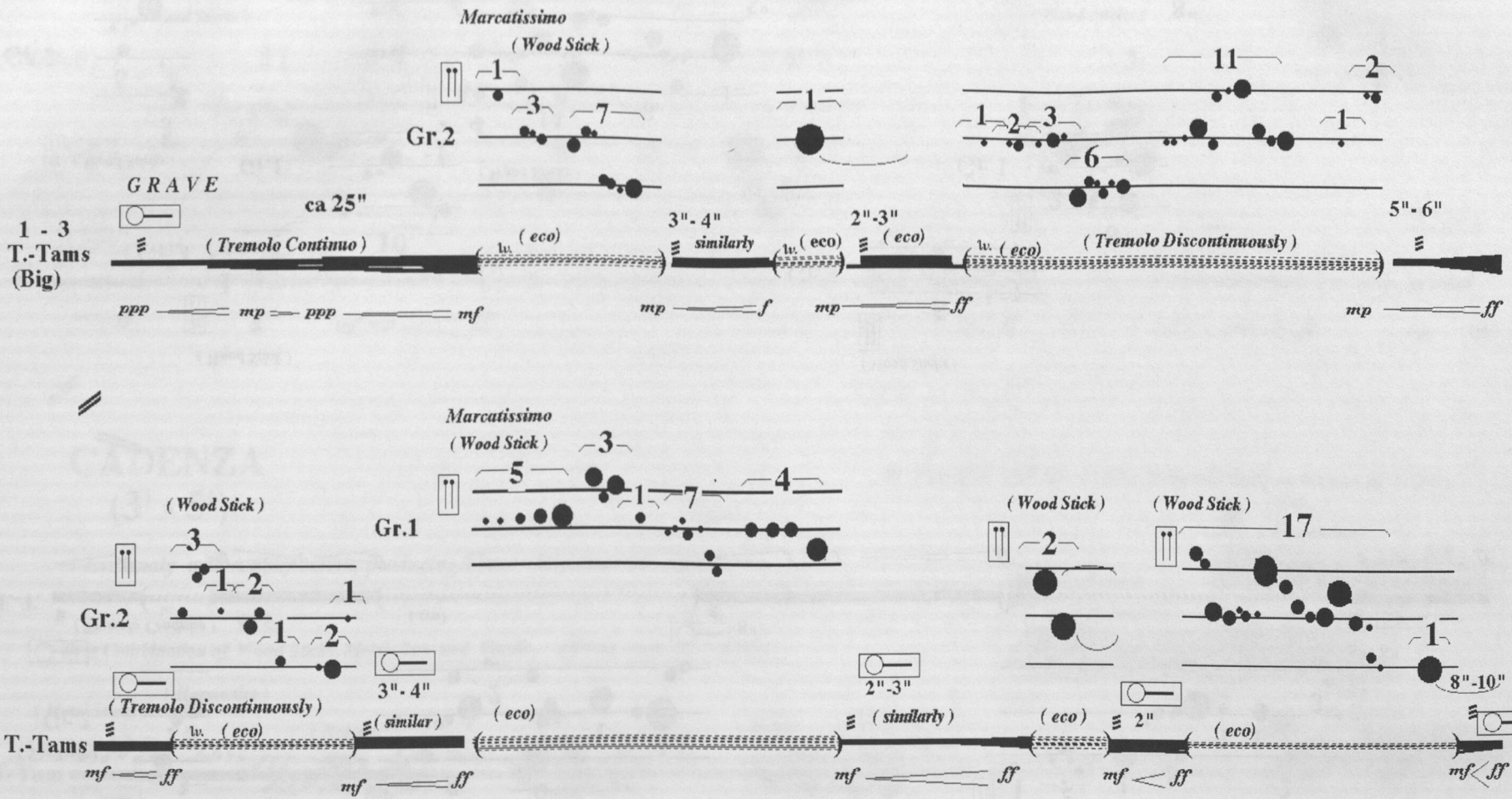
for percussion

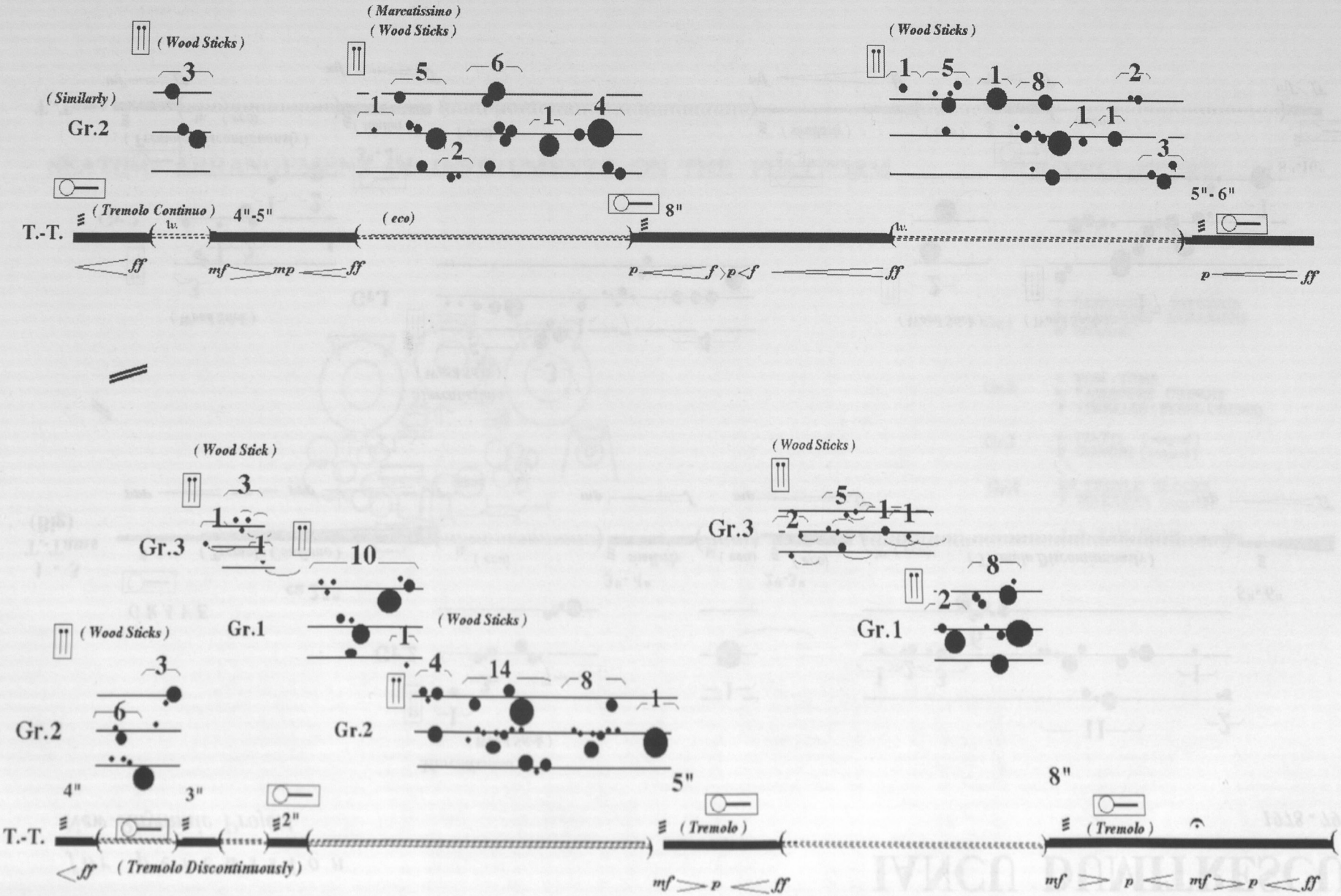
New Rhythmic Project

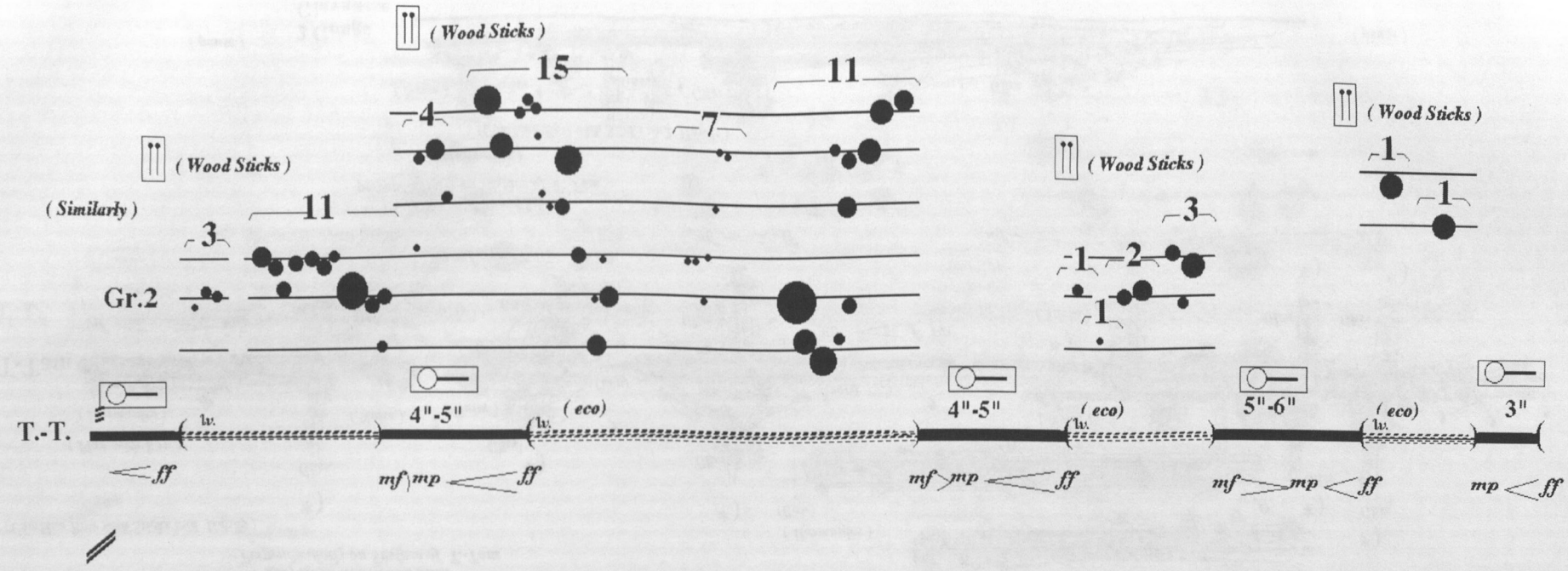
for MIRCEA ARDELEANU

IANCU DUMITRESCU

1978 - 79



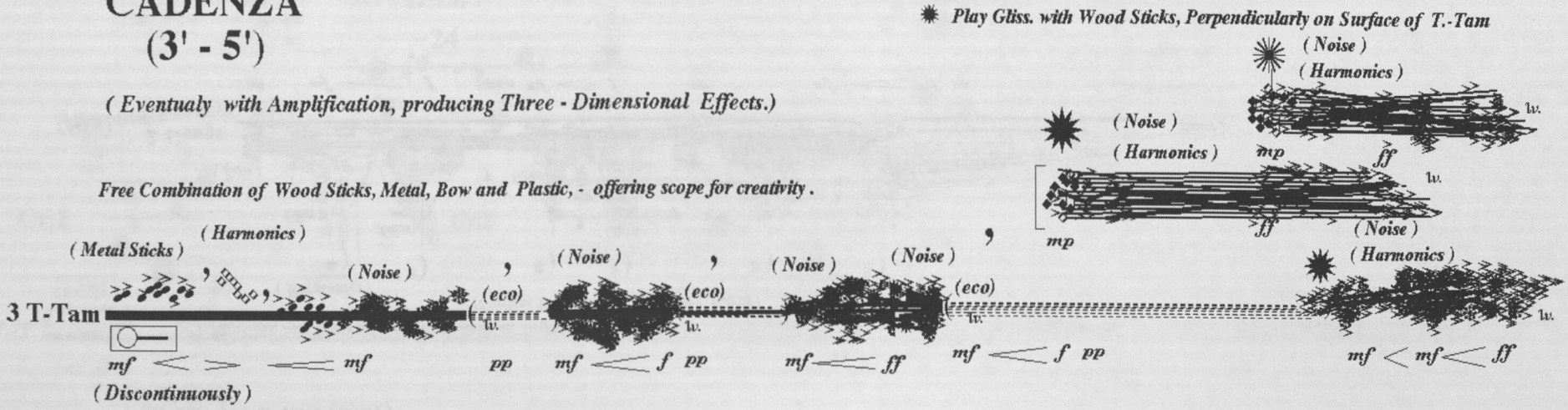

(Wood Sticks)
(Similarly)
Gr.2
(Marcatissimo)
(Wood Sticks)
(Wood Sticks)
(Tremolo Continuo)
lv.
4"-5"
(eco)
8"
lv.
5"- 6"
T.-T.
ff
mf mp ff
p f p f ff
p ff
(Wood Stick)
Gr.3
(Wood Sticks)
Gr.1
(Wood Sticks)
Gr.2
4"
3"
2"
5"
(Tremolo)
(Tremolo Discontinuously)
T.-T.
ff
mf p ff
(Wood Sticks)
Gr.3
Gr.1
8"
(Tremolo)
mf p mf p ff

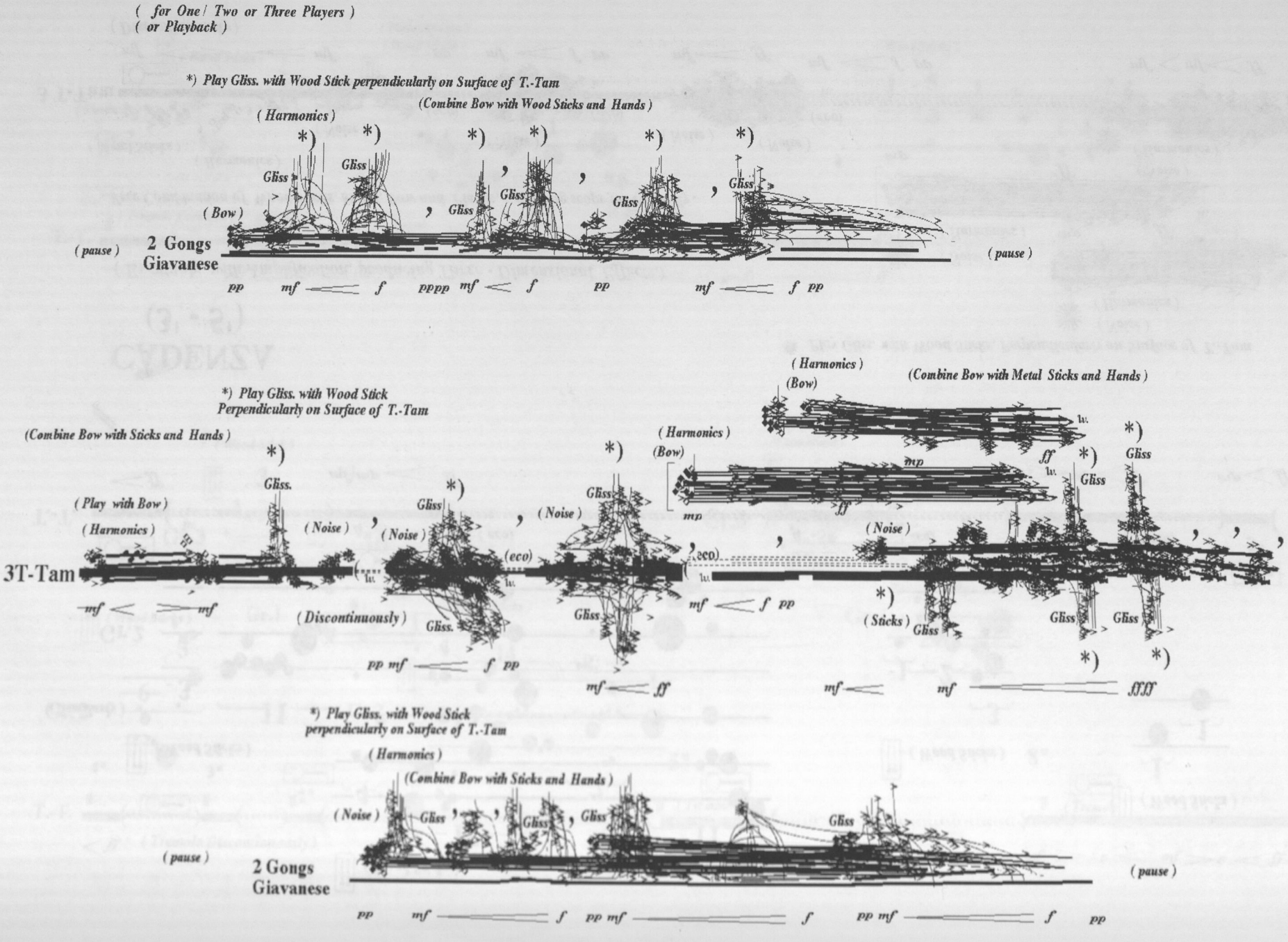


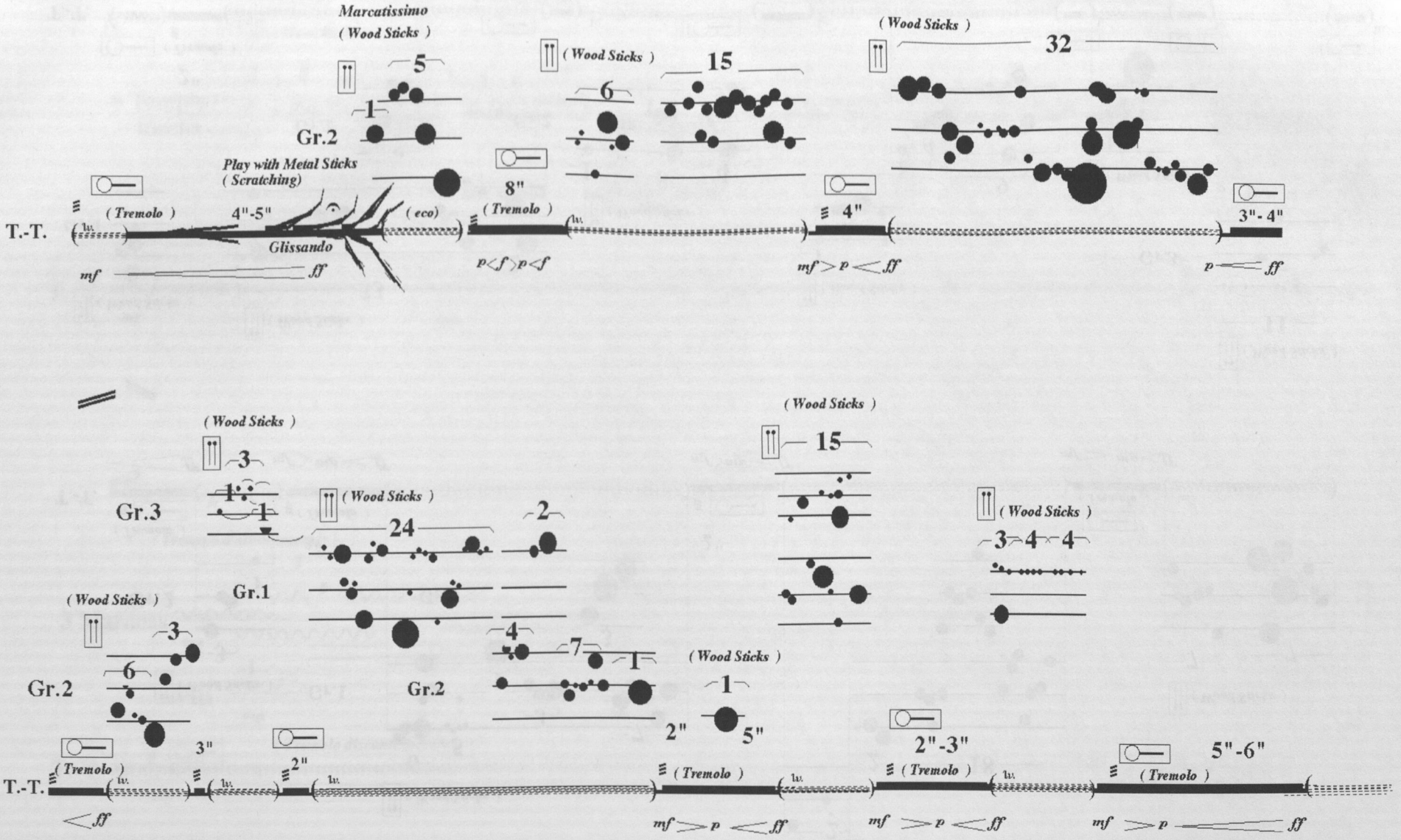
CADENZA
(3' - 5')

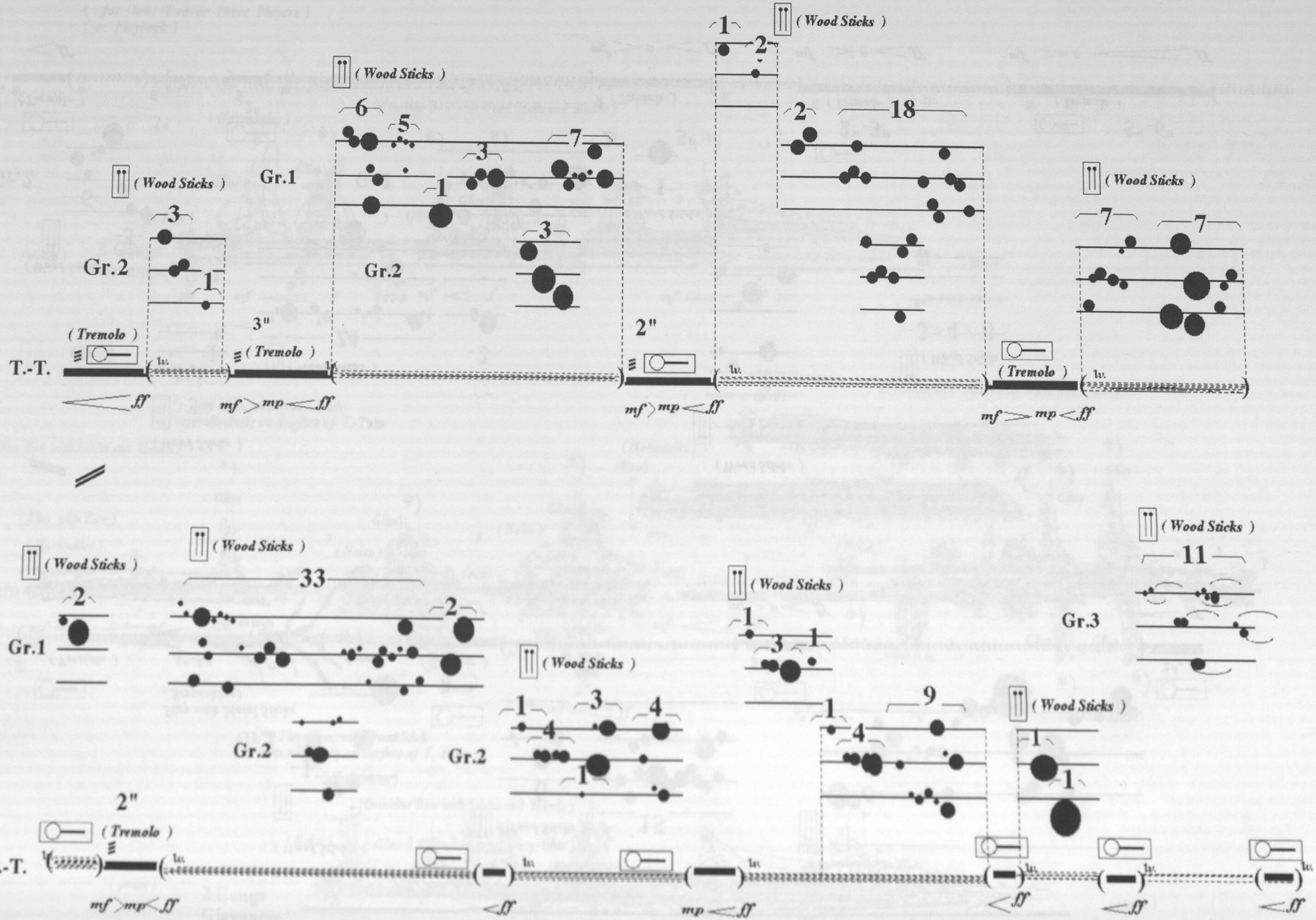
(Eventualy with Amplification, producing Three - Dimensional Effects.)

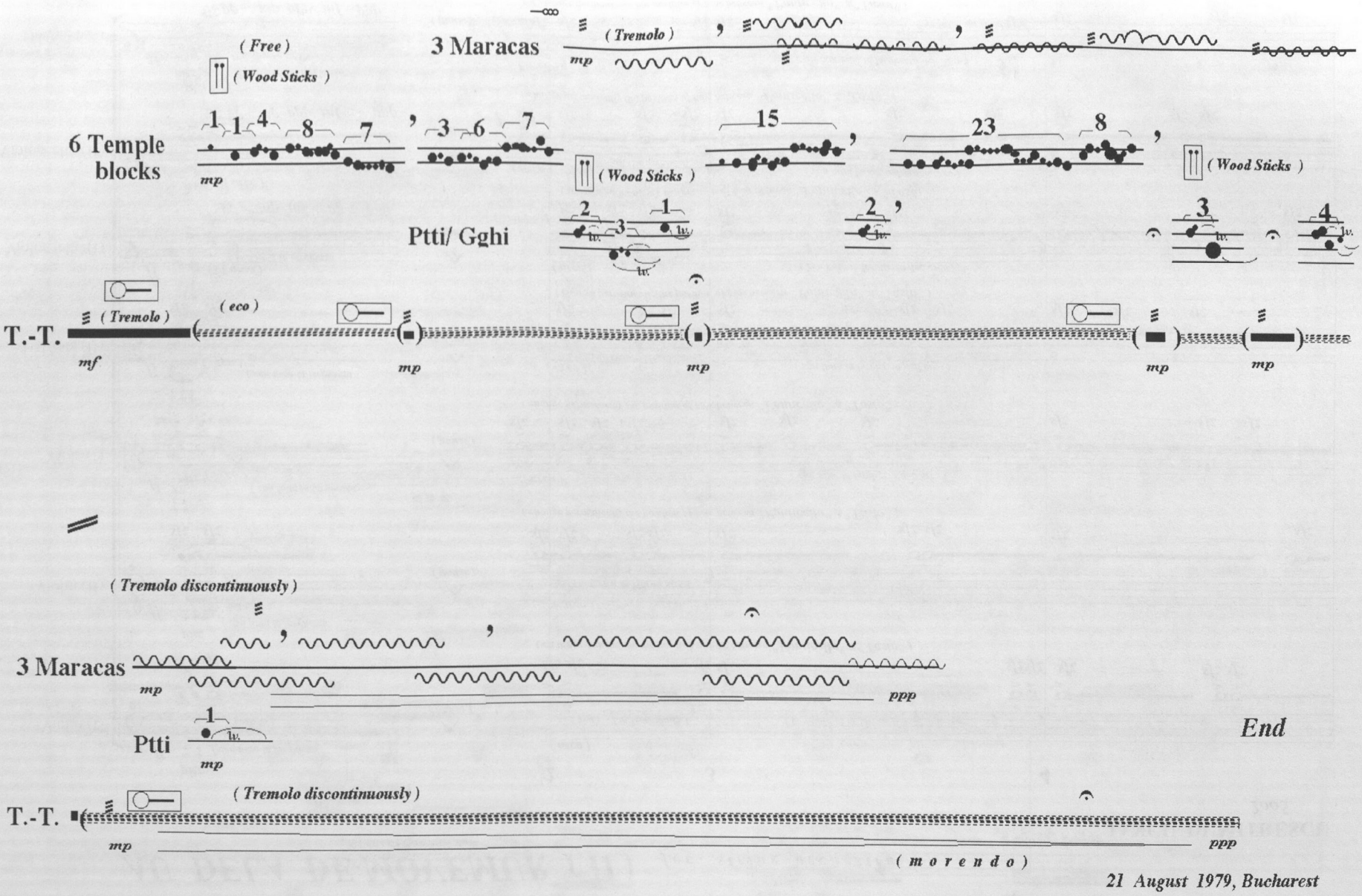
Free Combination of Wood Sticks, Metal, Bow and Plastic, - offering scope for creativity .




(for One / Two or Three Players)
(or Playback)
*) Play Gliss. with Wood Stick perpendicularly on Surface of T.-Tam
(Combine Bow with Wood Sticks and Hands)
(Harmonics)
Gliss
(Bow)
(pause)
2 Gongs
Giavanese
(pause)
pp mf f pppp mf f pp mf f pp
*) Play Gliss. with Wood Stick
Perpendicularly on Surface of T.-Tam
(Combine Bow with Sticks and Hands)
Gliss.
(Play with Bow)
(Harmonics)
(Noise)
3T-Tam
(Discontinuously)
(eco)
pp mf f pp
mf ff
(Harmonics)
(Bow)
(Combine Bow with Metal Sticks and Hands)
mp
ff
(Sticks)
mf f pp
mf mf fff
*) Play Gliss. with Wood Stick
perpendicularly on Surface of T.-Tam
(Harmonics)
(Combine Bow with Sticks and Hands)
(Noise)
(pause)
2 Gongs
Giavanese
(pause)
pp mf f pp mf f pp mf f pp


Marcatissimo
(Wood Sticks)
5
1
Gr.2
Play with Metal Sticks
(Scratching)
(Tremolo)
4"-5"
(eco)
Glissando
T.-T.
mf
ff
(Wood Sticks)
6
15
8"
(Tremolo)
p<f>p<f
(Wood Sticks)
32
4"
mf > p < ff
3"- 4"
p ff
(Wood Sticks)
3
1
1
Gr.3
(Wood Sticks)
24
2
Gr.1
4
7
1
Gr.2
(Wood Sticks)
15
(Wood Sticks)
3
6
Gr.2
3"
2"
(Tremolo)
< ff
(Wood Sticks)
1
2"
5"
(Tremolo)
mf > p < ff
2"-3"
(Tremolo)
mf > p < ff
(Wood Sticks)
3 4 4
5"-6"
(Tremolo)
mf > p ff


(Wood Sticks)
Gr.1
Gr.2
T.-T.
(Tremolo)
3"
2"
ff
mf > mp < ff
Gr.3

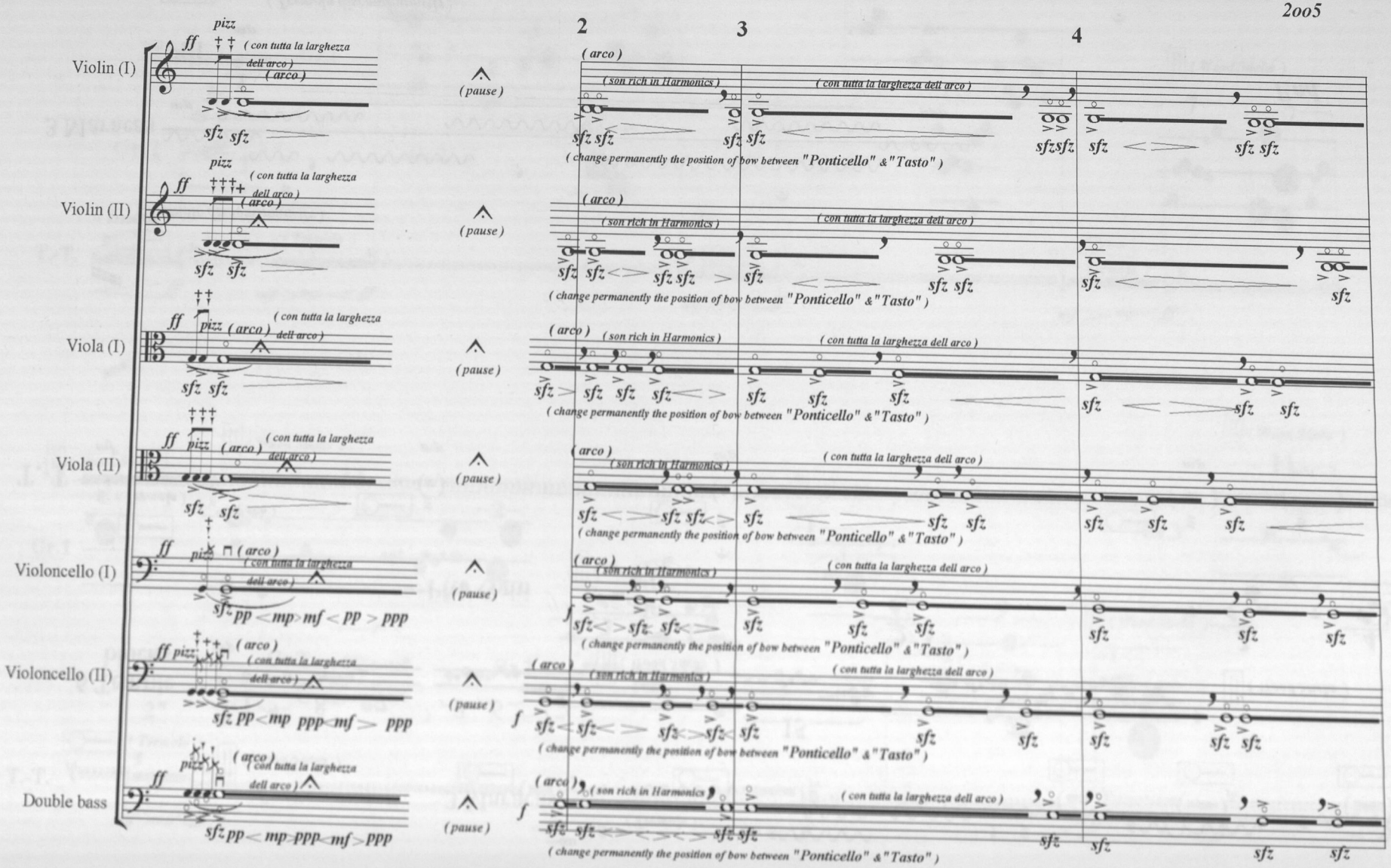


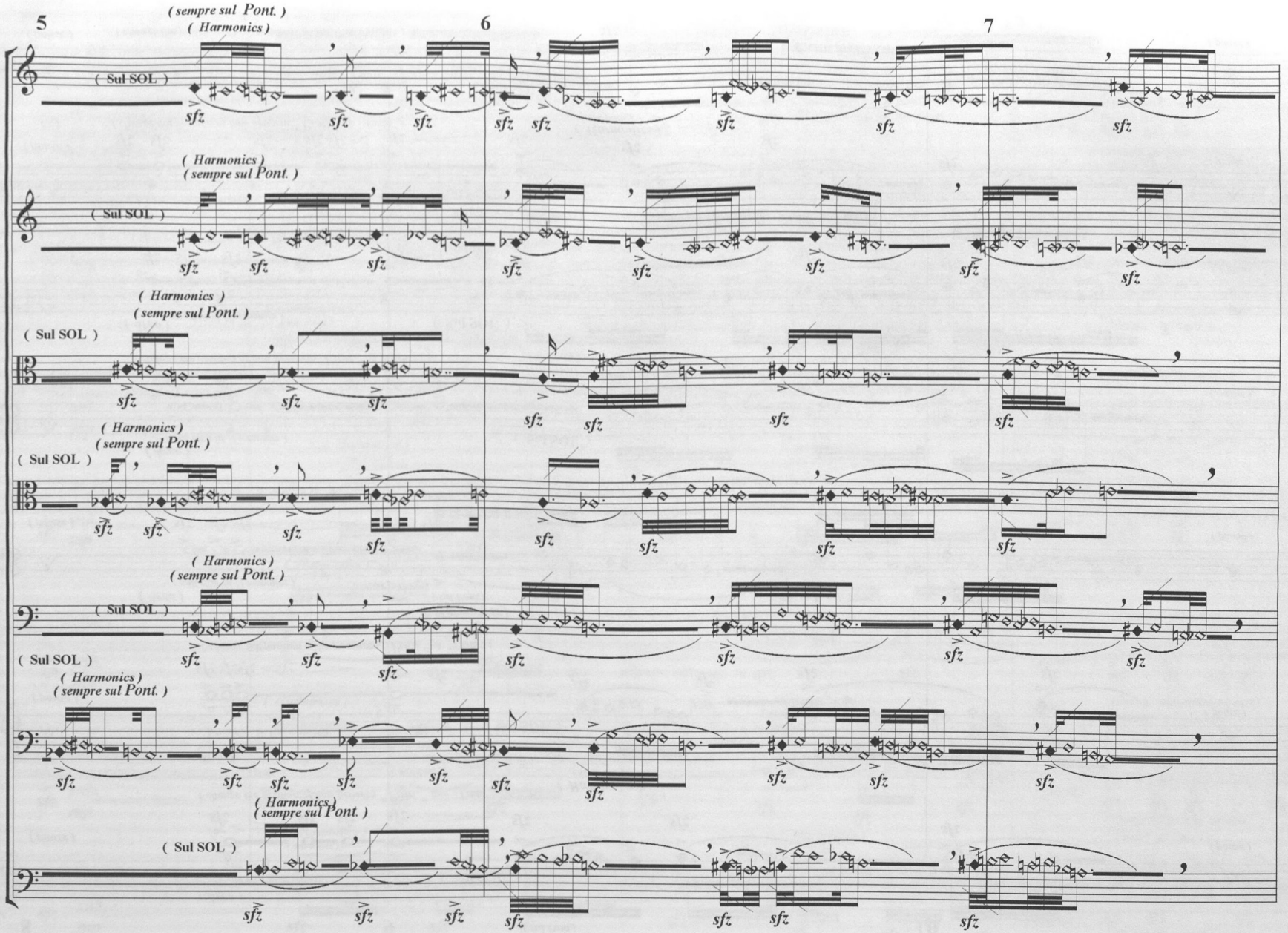
21 August 1979, Bucharest

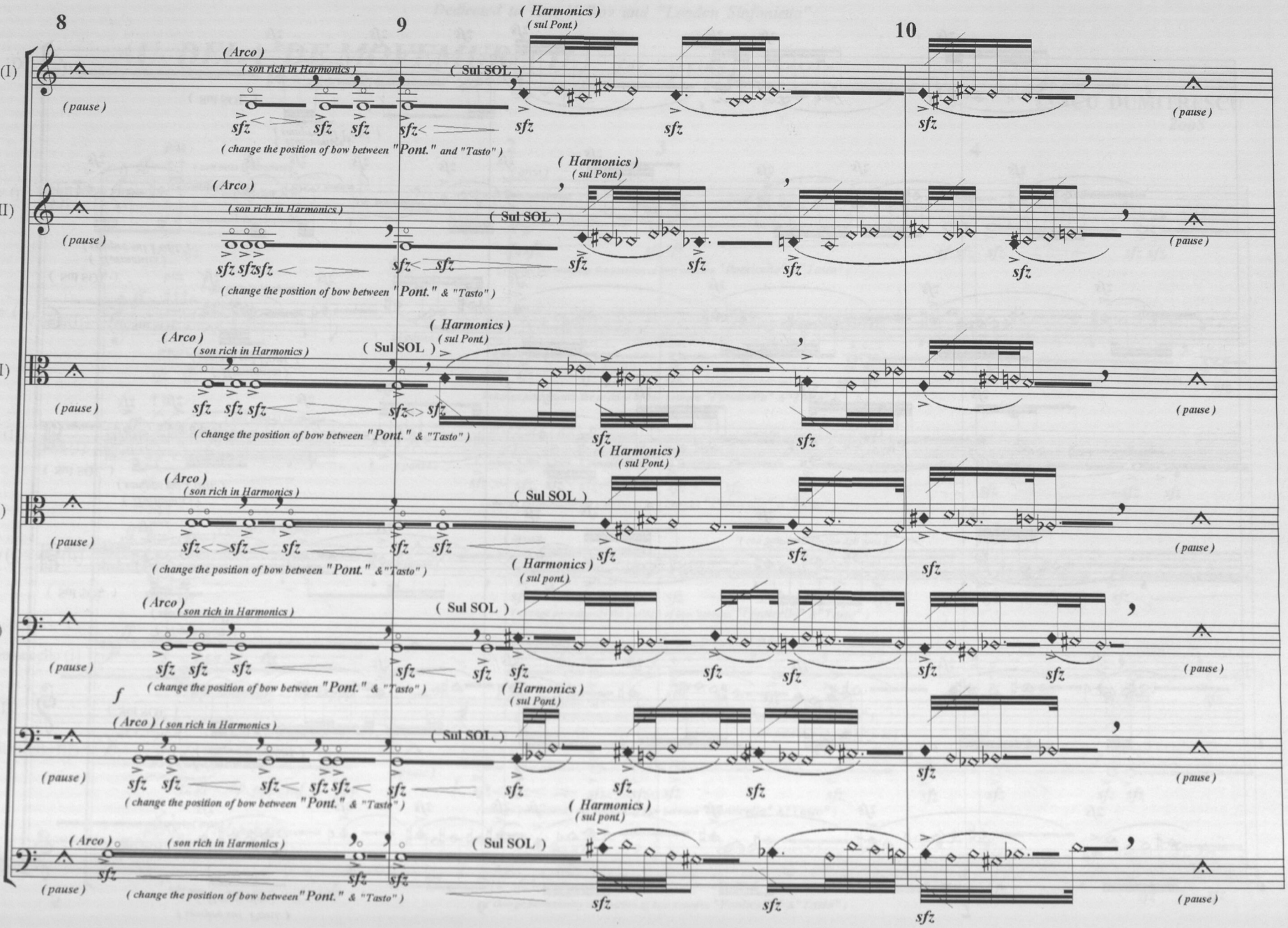
Dedicated to Ilan Volkov and "London Sinfonietta"

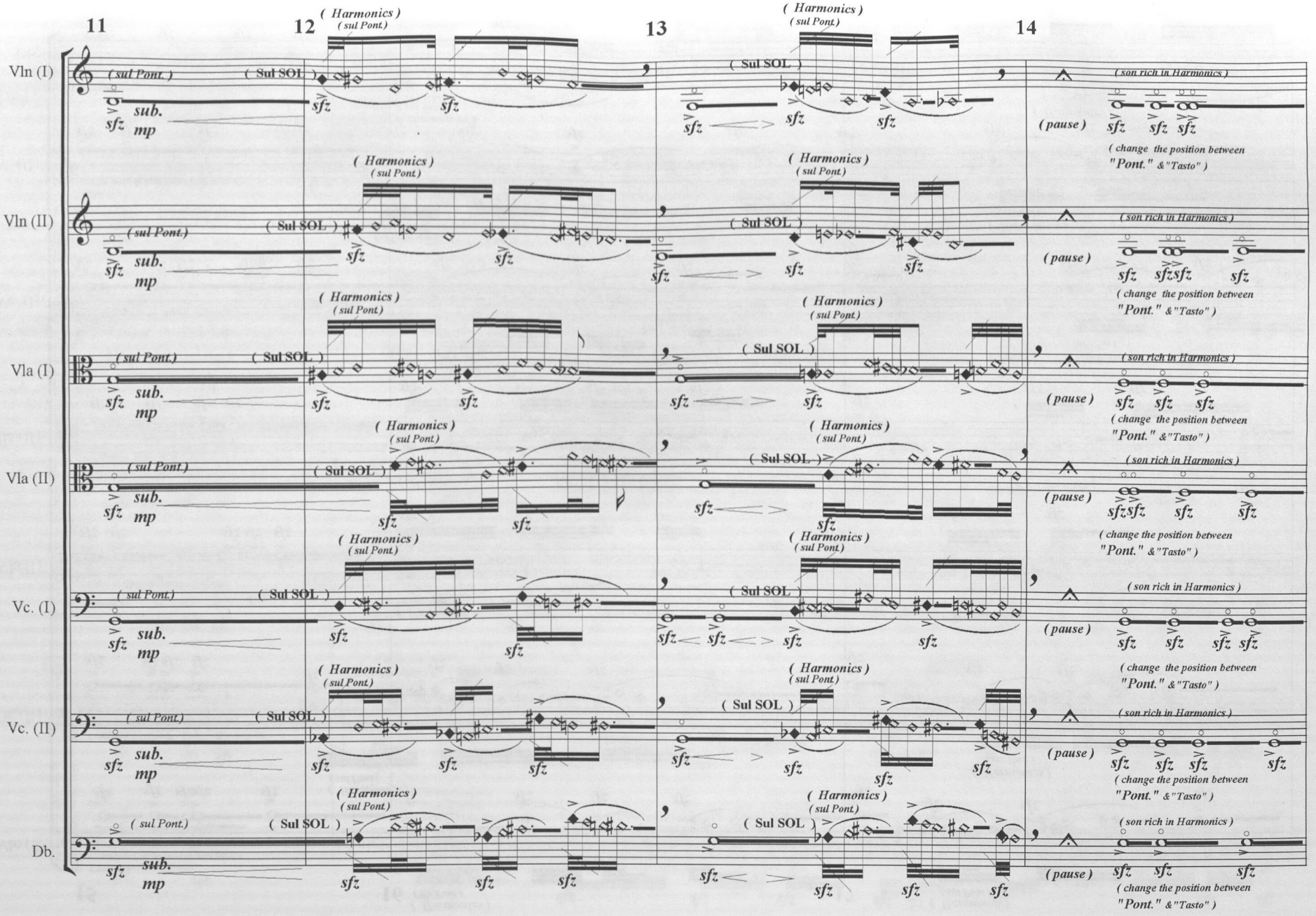
AU DELA DE MOVEMUR (II) *for string orchestra*

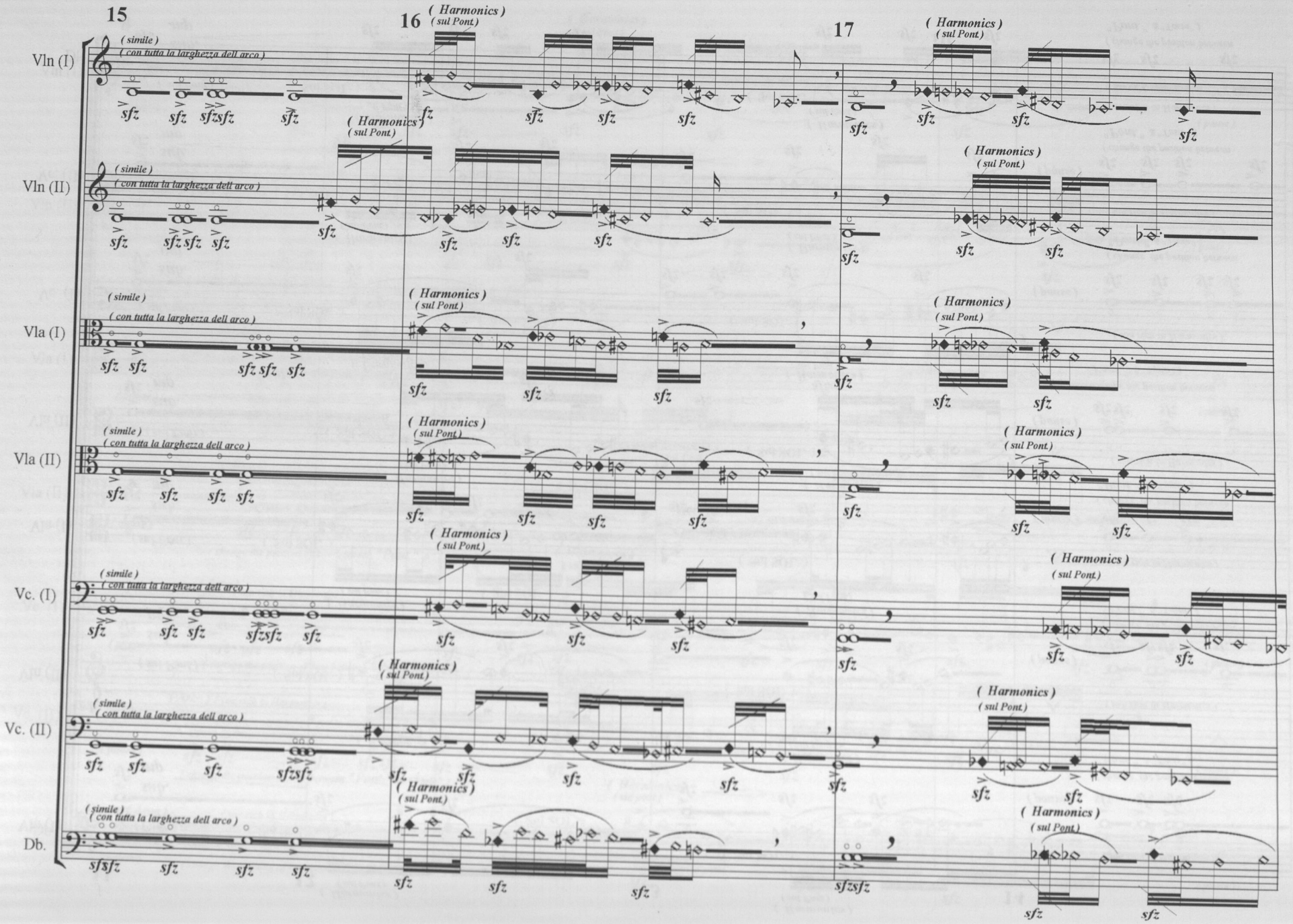
IANCU DUMITRESCU
2005

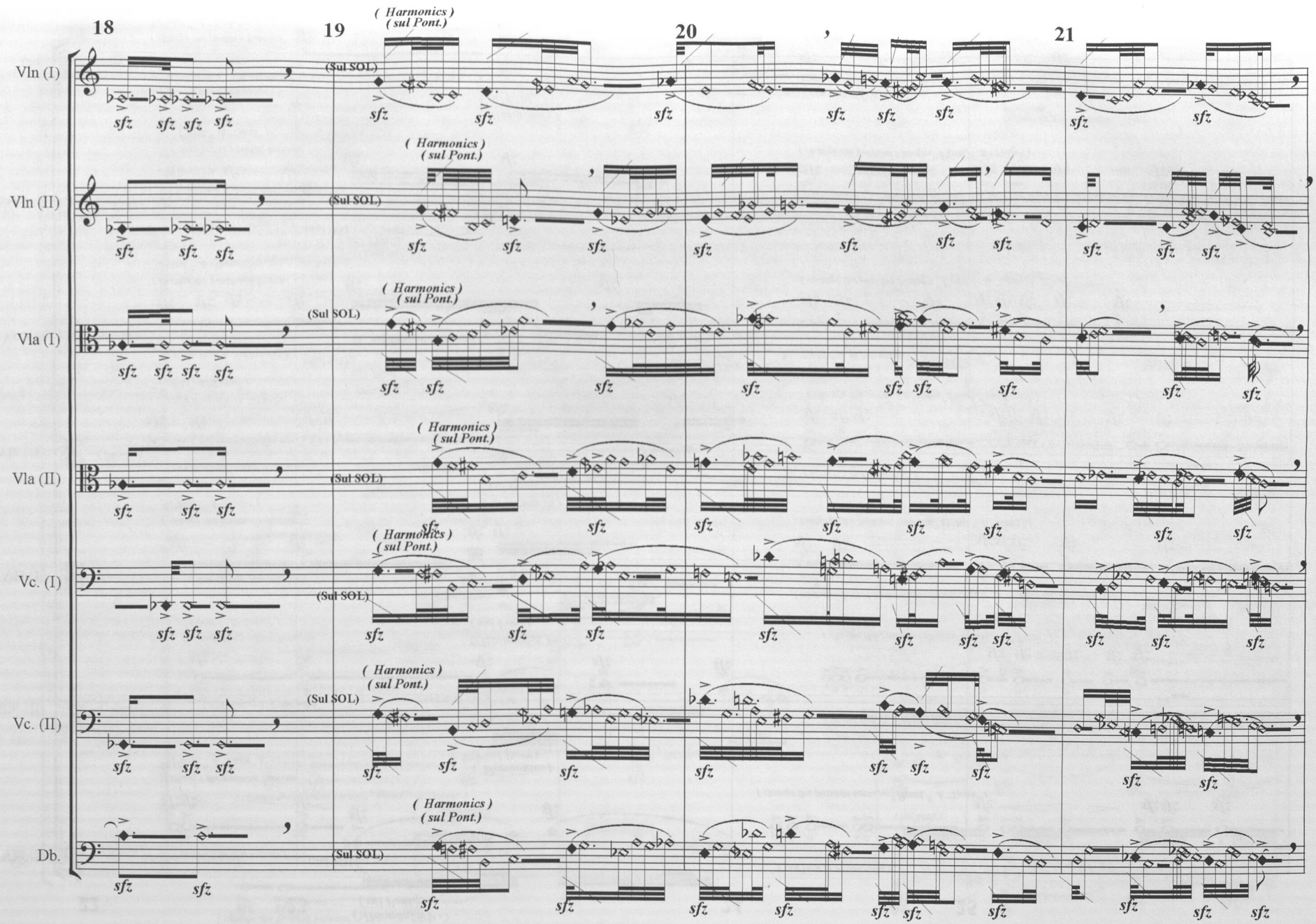


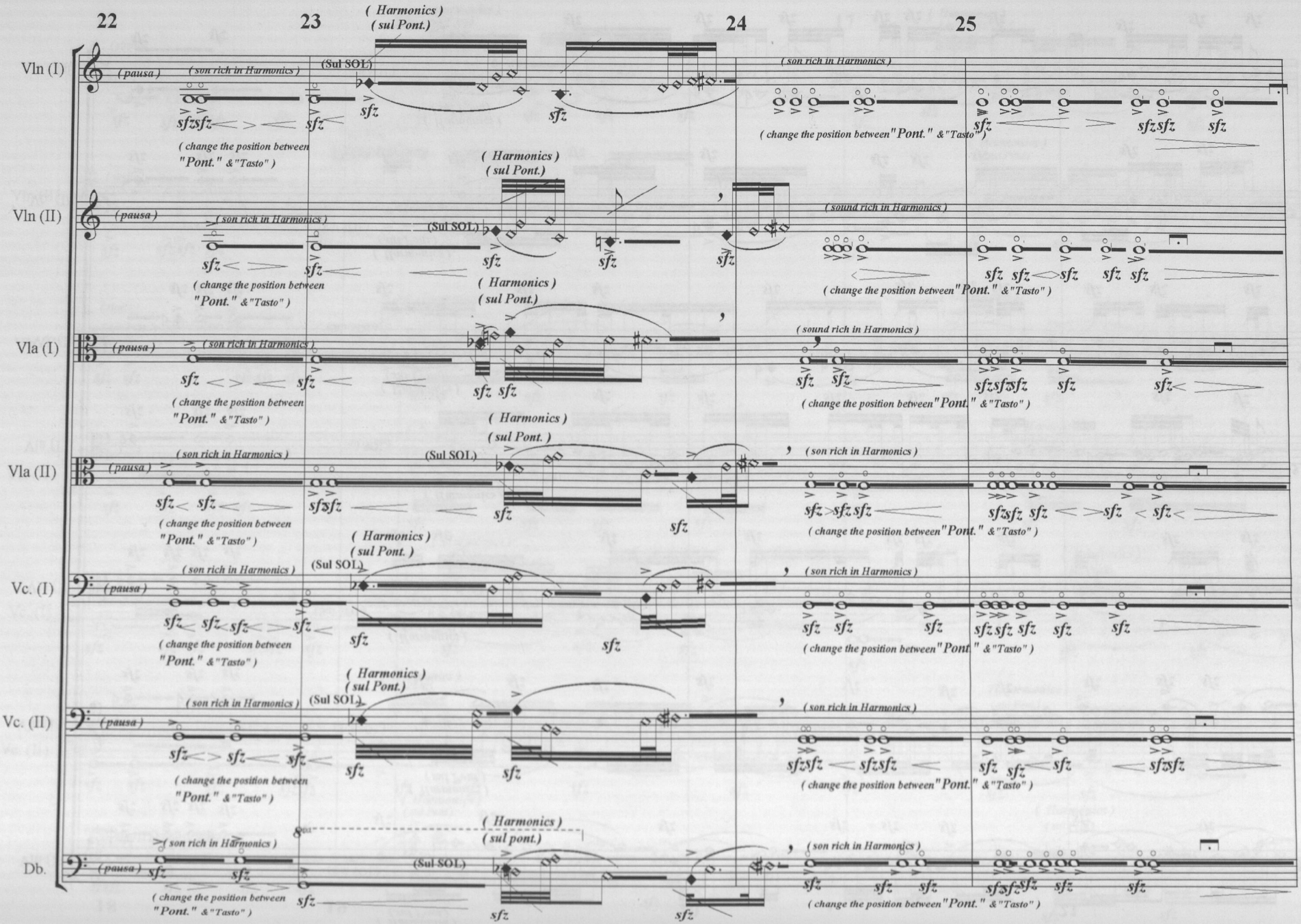

5
6
7
(sempre sul Pont.)
(Harmonics)
Vln (I)
(Sul SOL)
Vln (II)
Vla (I)
Vla (II)
Vc. (I)
Vc. (II)
Db.
sfz

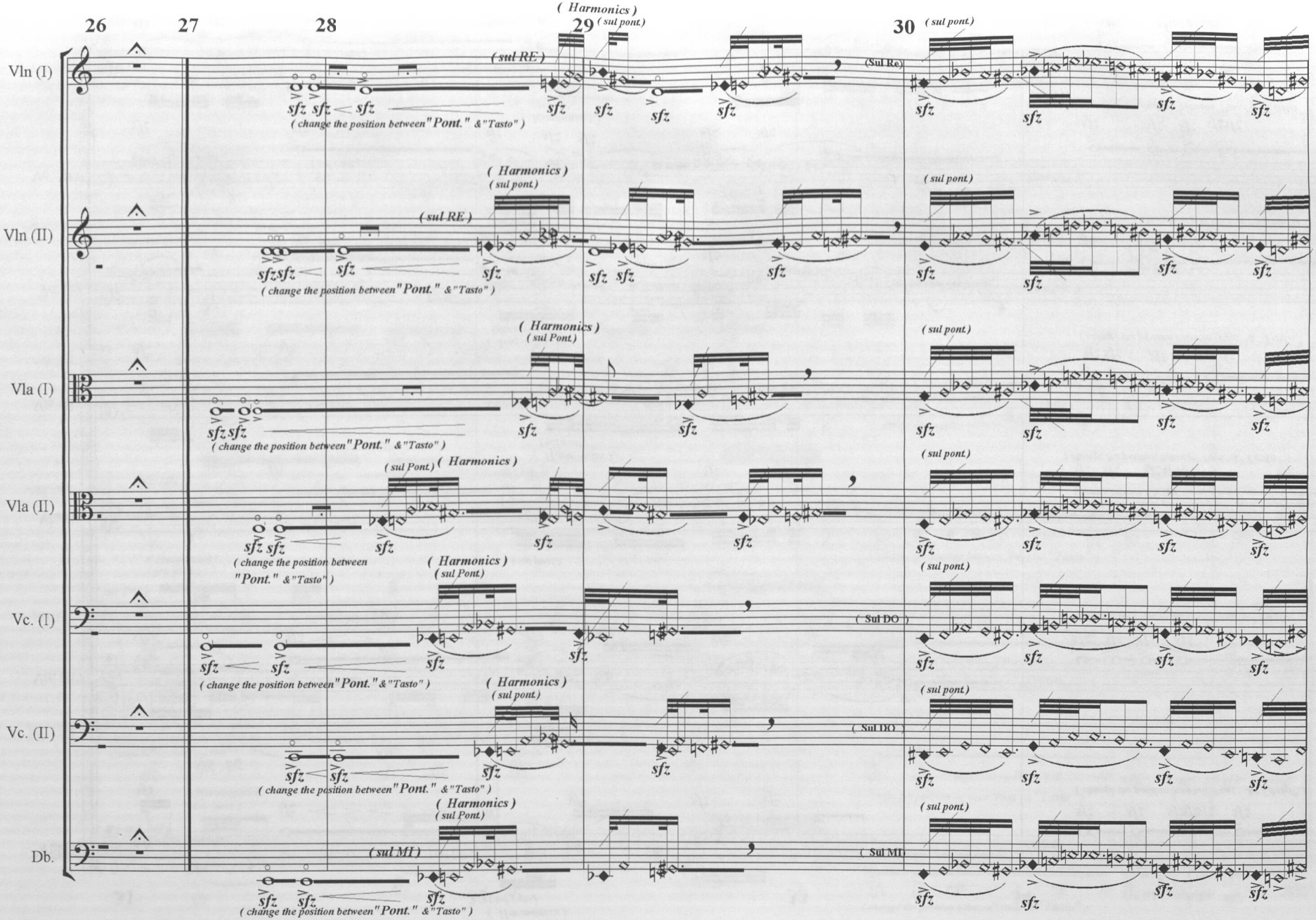

8
9
10
Vln (I)
Vln (II)
Vla (I)
Vla (II)
Vc. (I)
Vc. (II)
Db.
(Arco)
(son rich in Harmonics)
(pause)
(change the position of bow between "Pont." and "Tasto")
(Sul SOL)
(Harmonics)
(sul Pont.)
(sul pont.)
sfz
f

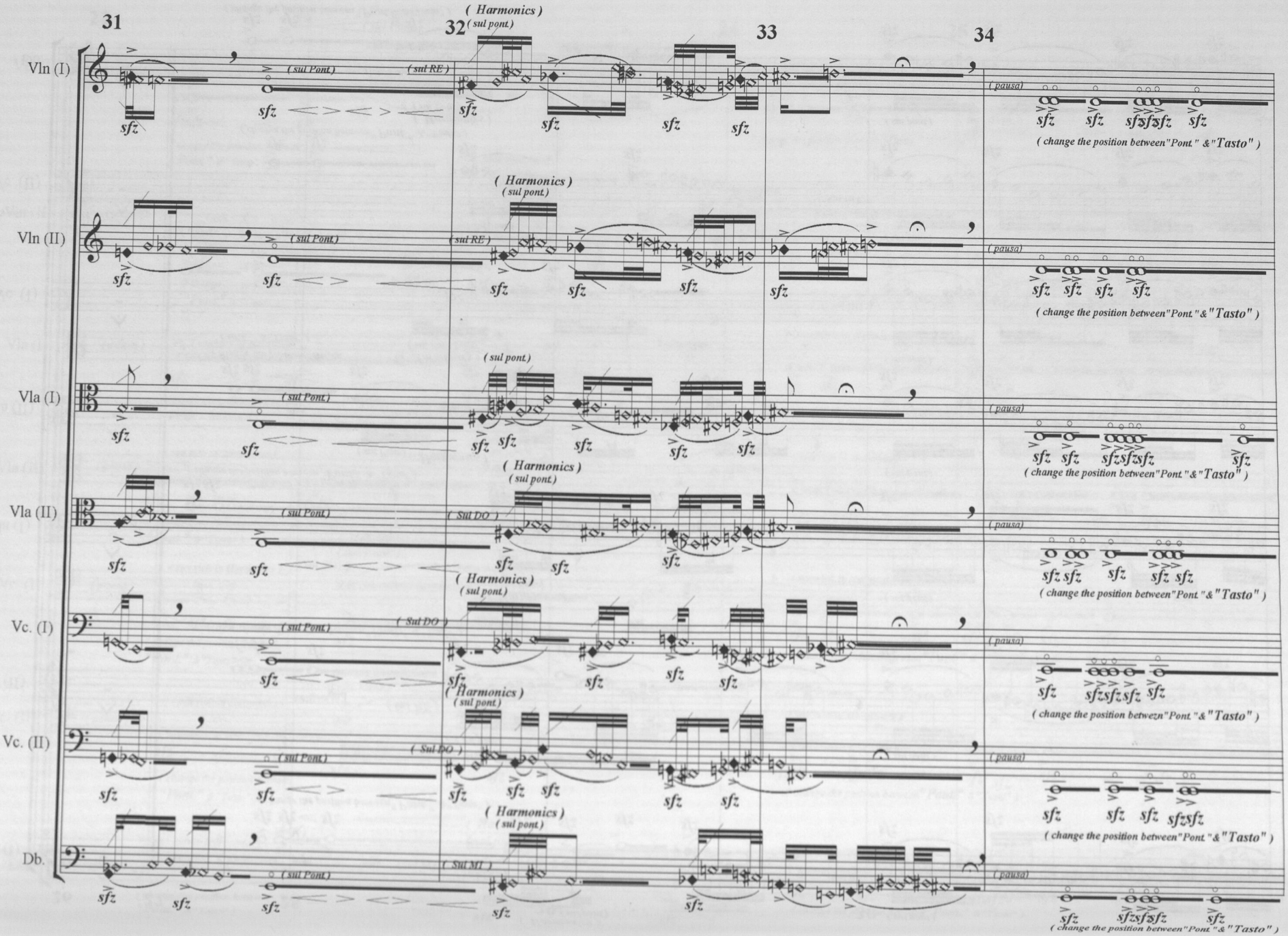

11
12
13
14
Vln (I)
Vln (II)
Vla (I)
Vla (II)
Vc. (I)
Vc. (II)
Db.
(sul Pont.)
(Sul SOL)
(Harmonics)
(sul Pont.)
sub.
mp
sfz
(pause)
(son rich in Harmonics)
(change the position between "Pont." &"Tasto")

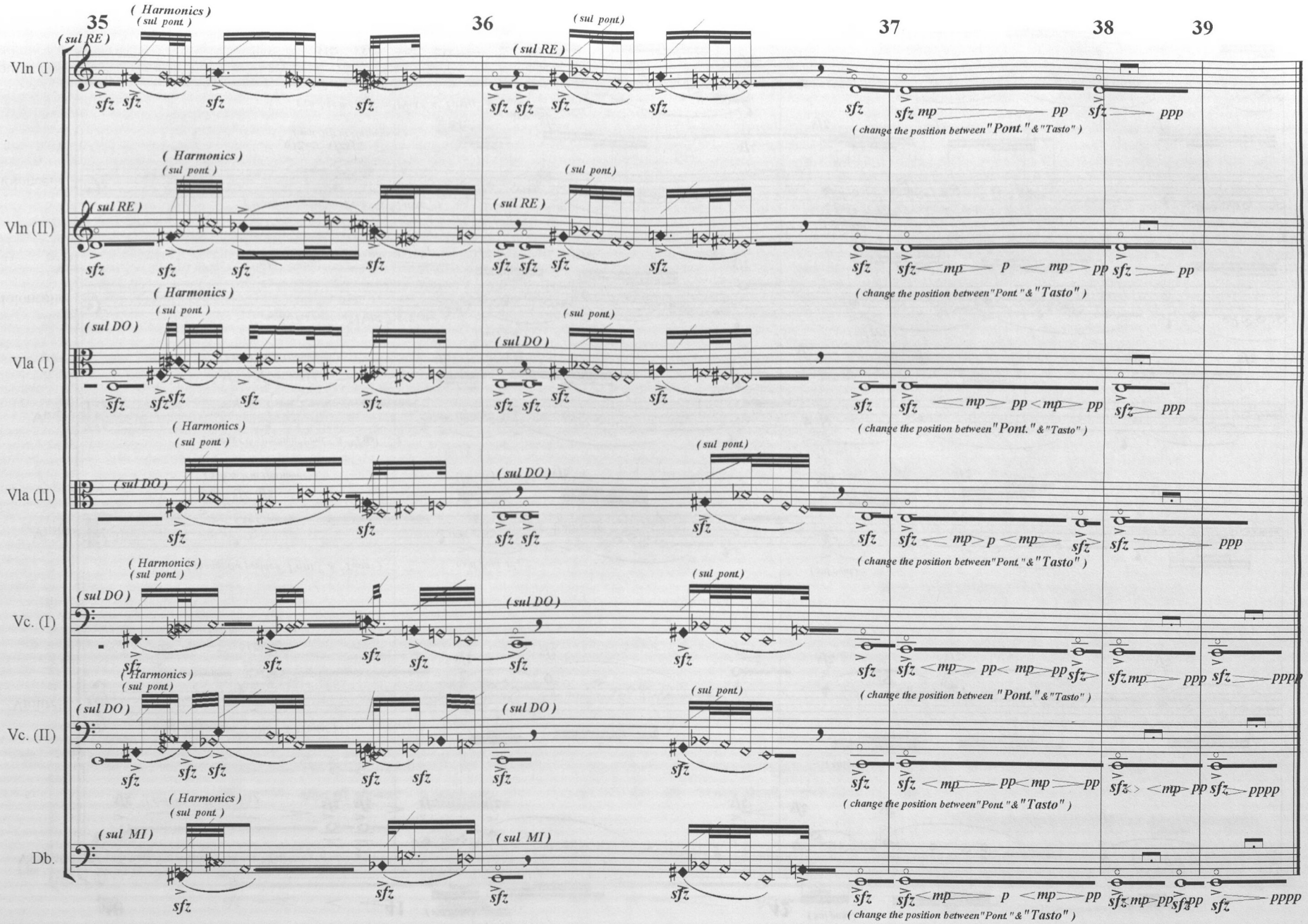

15
16
17
Vln (I)
Vln (II)
Vla (I)
Vla (II)
Vc. (I)
Vc. (II)
Db.
(simile)
(con tutta la larghezza dell arco)
(Harmonics)
(sul Pont.)
sfz

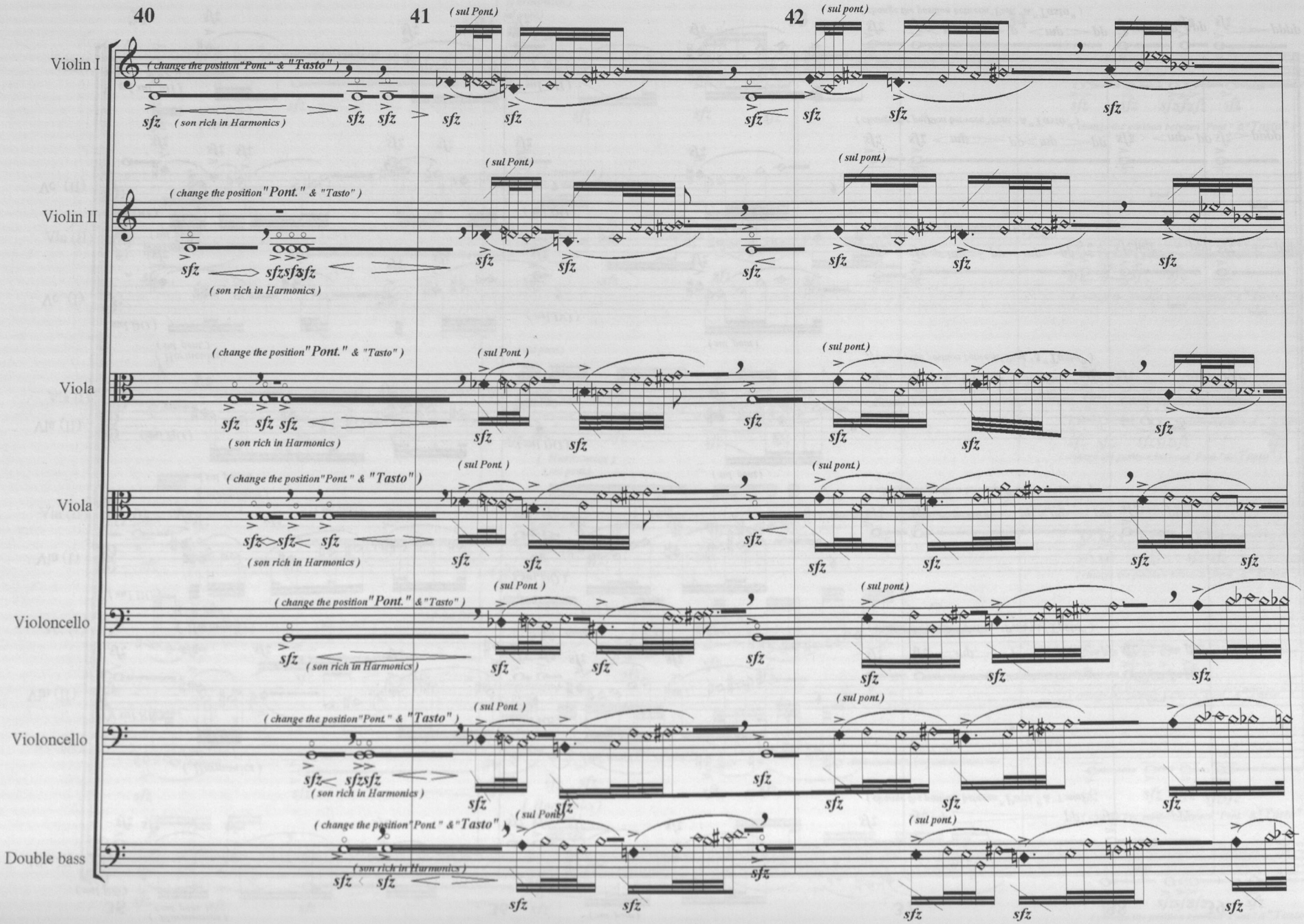

18
19
20
21
Vln (I)
Vln (II)
Vla (I)
Vla (II)
Vc. (I)
Vc. (II)
Db.
(Harmonics)
(sul Pont.)
(Sul SOL)
sfz

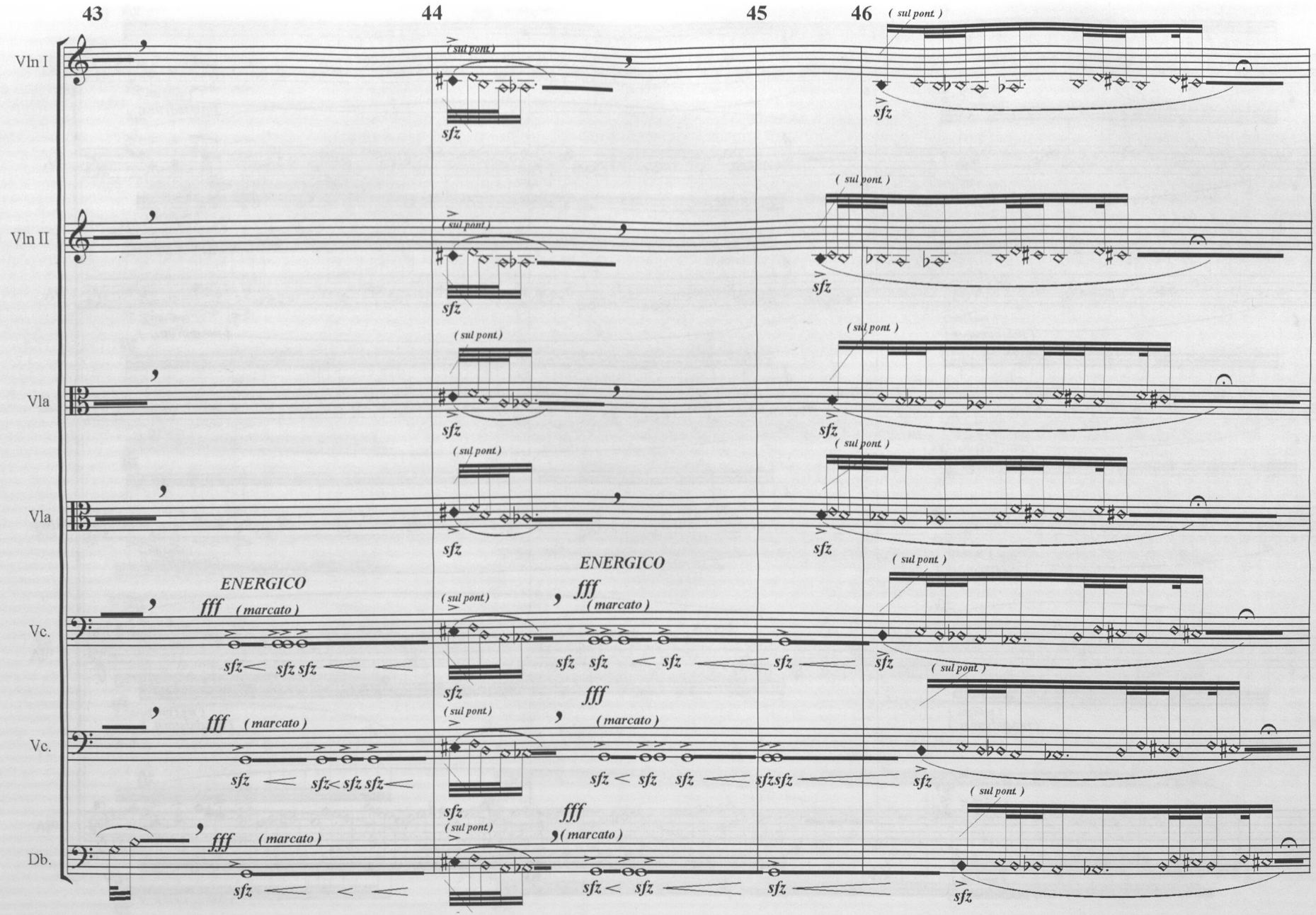

22
23
24
25
Vln (I)
Vln (II)
Vla (I)
Vla (II)
Vc. (I)
Vc. (II)
Db.
(pausa)
(son rich in Harmonics)
(sound rich in Harmonics)
(Harmonics)
(sul Pont.)
(Sul SOL)
sfz
(change the position between "Pont." & "Tasto")

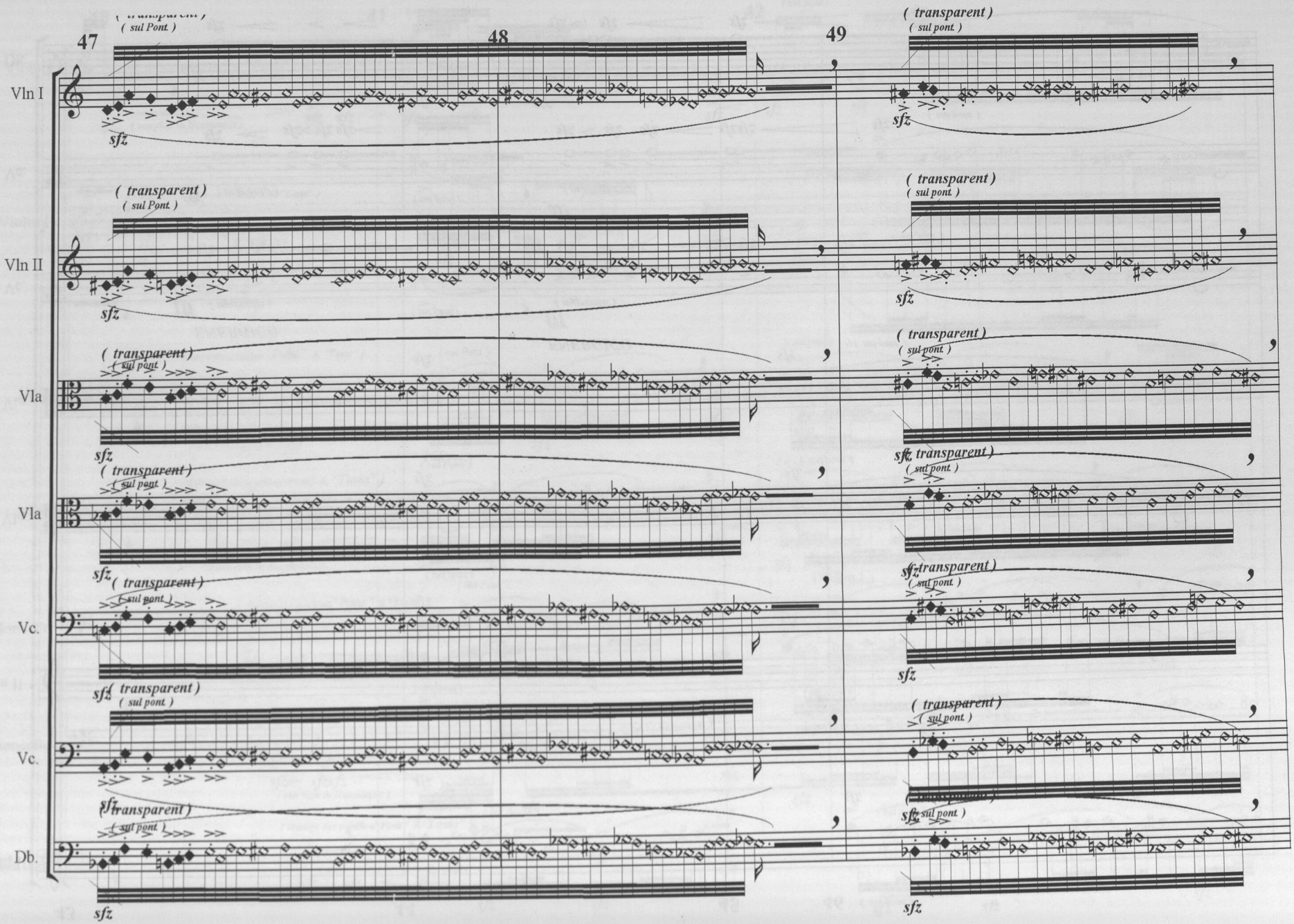

26
27
28
29
30
Vln (I)
Vln (II)
Vla (I)
Vla (II)
Vc. (I)
Vc. (II)
Db.
(Harmonics)
(sul pont.)
(sul RE)
(Sul Re)
(change the position between "Pont." &"Tasto")
(sul Pont.)
(Sul DO)
(sul MI)

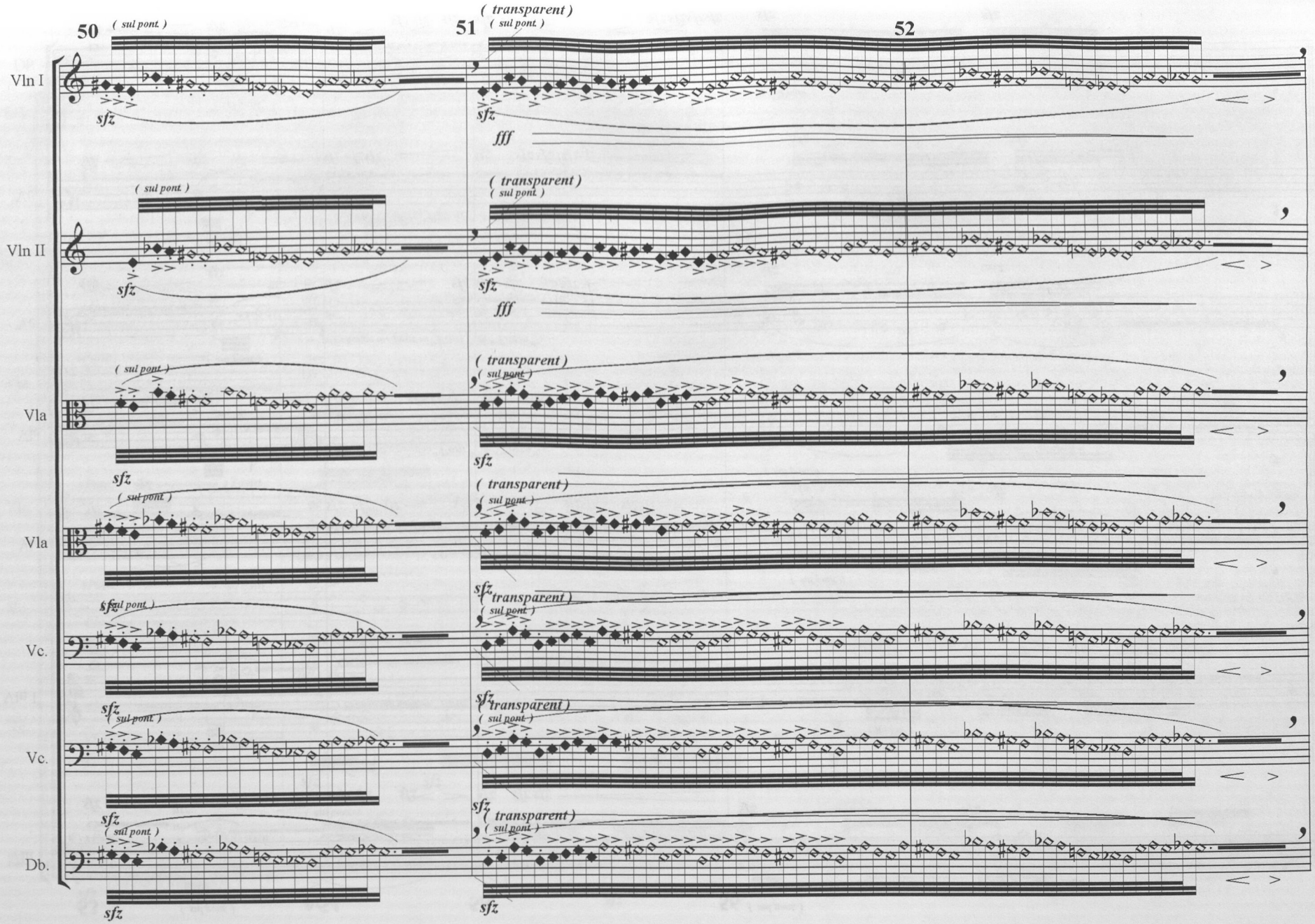

31
32
33
34
Vln (I)
Vln (II)
Vla (I)
Vla (II)
Vc. (I)
Vc. (II)
Db.
(Harmonics)
(sul pont.)
(sul Pont.)
(sul RE)
(Sul DO)
(Sul MI)
(pausa)
(change the position between"Pont." &"Tasto")

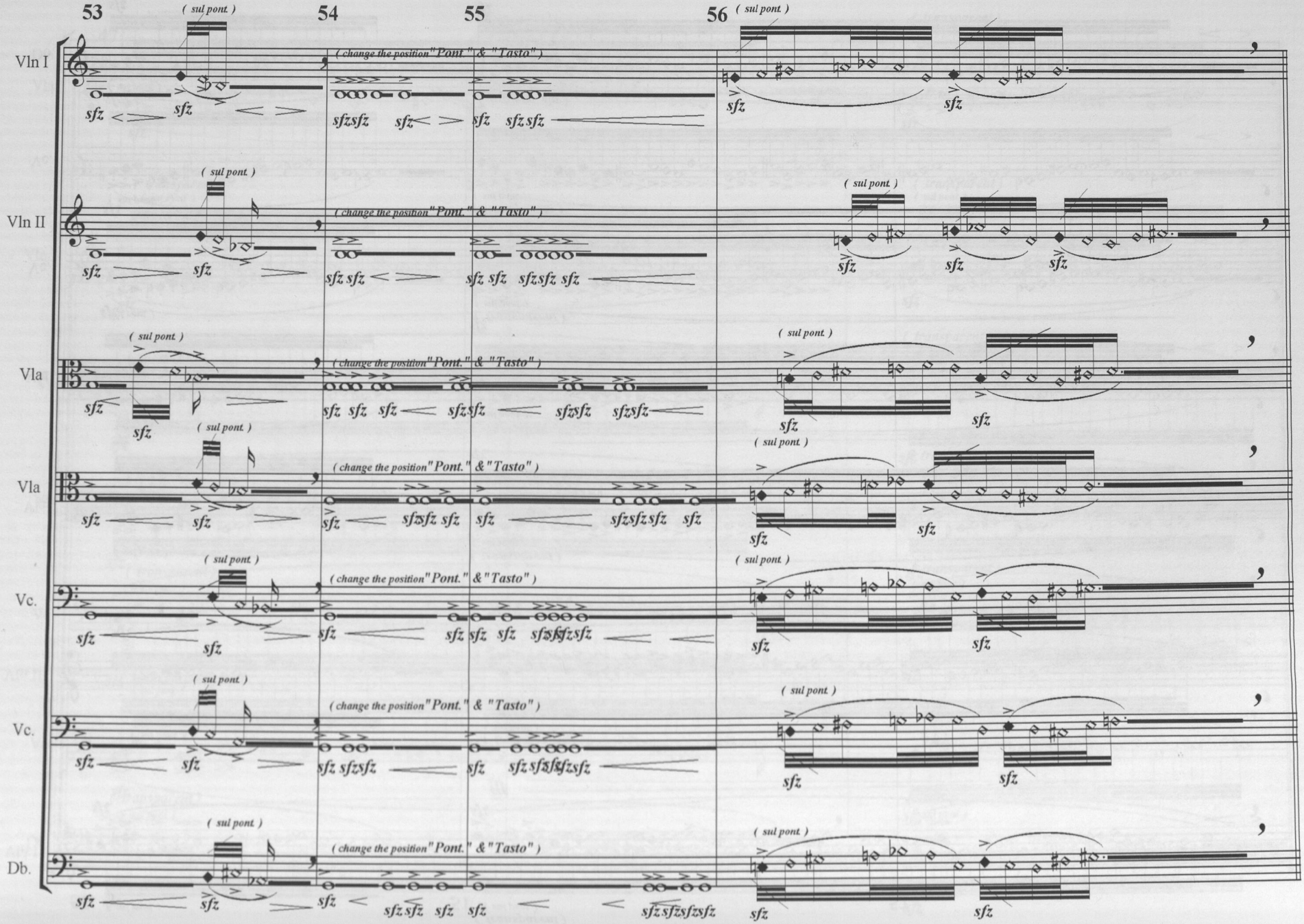

35
36
37
38
39
Vln (I)
Vln (II)
Vla (I)
Vla (II)
Vc. (I)
Vc. (II)
Db.
(Harmonics)
(sul pont.)
(sul pont)
(sul RE)
(sul DO)
(sul MI)
sfz
mp
pp
p
ppp
pppp
(change the position between "Pont." & "Tasto")
(change the position between "Pont." & "Tasto")
(change the position between "Pont." & "Tasto")
(change the position between "Pont." & "Tasto")
(change the position between "Pont." & "Tasto")
(change the position between "Pont." & "Tasto")
(change the position between "Pont." & "Tasto")

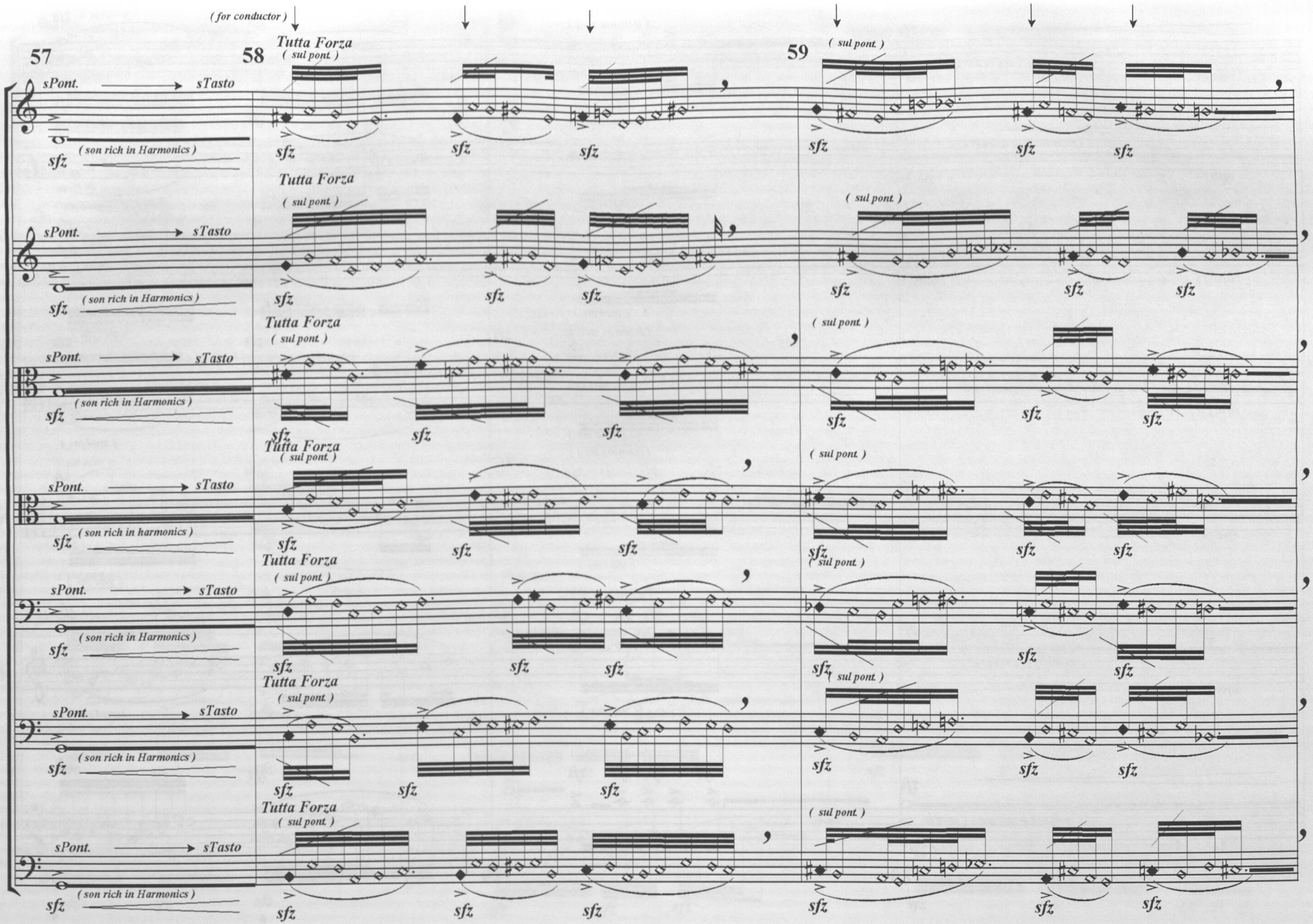

40
41
42
Violin I
Violin II
Viola
Viola
Violoncello
Violoncello
Double bass
(change the position"Pont." & "Tasto")
(son rich in Harmonics)
(sul Pont.)
(sul pont.)
sfz

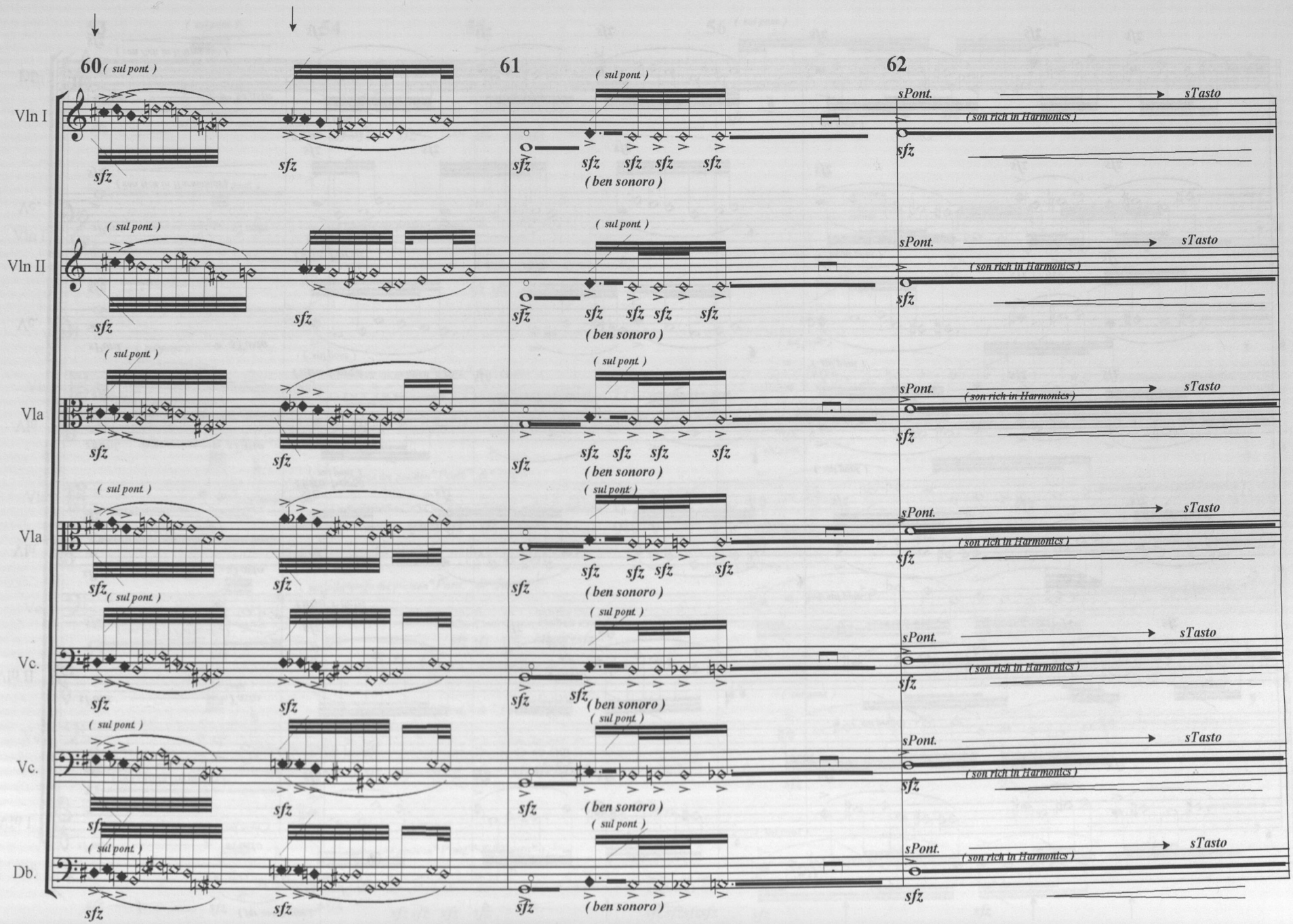

43
44
45
46
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(sul pont.)
sfz
ENERGICO
fff
(marcato)
sfz sfz sfz
45

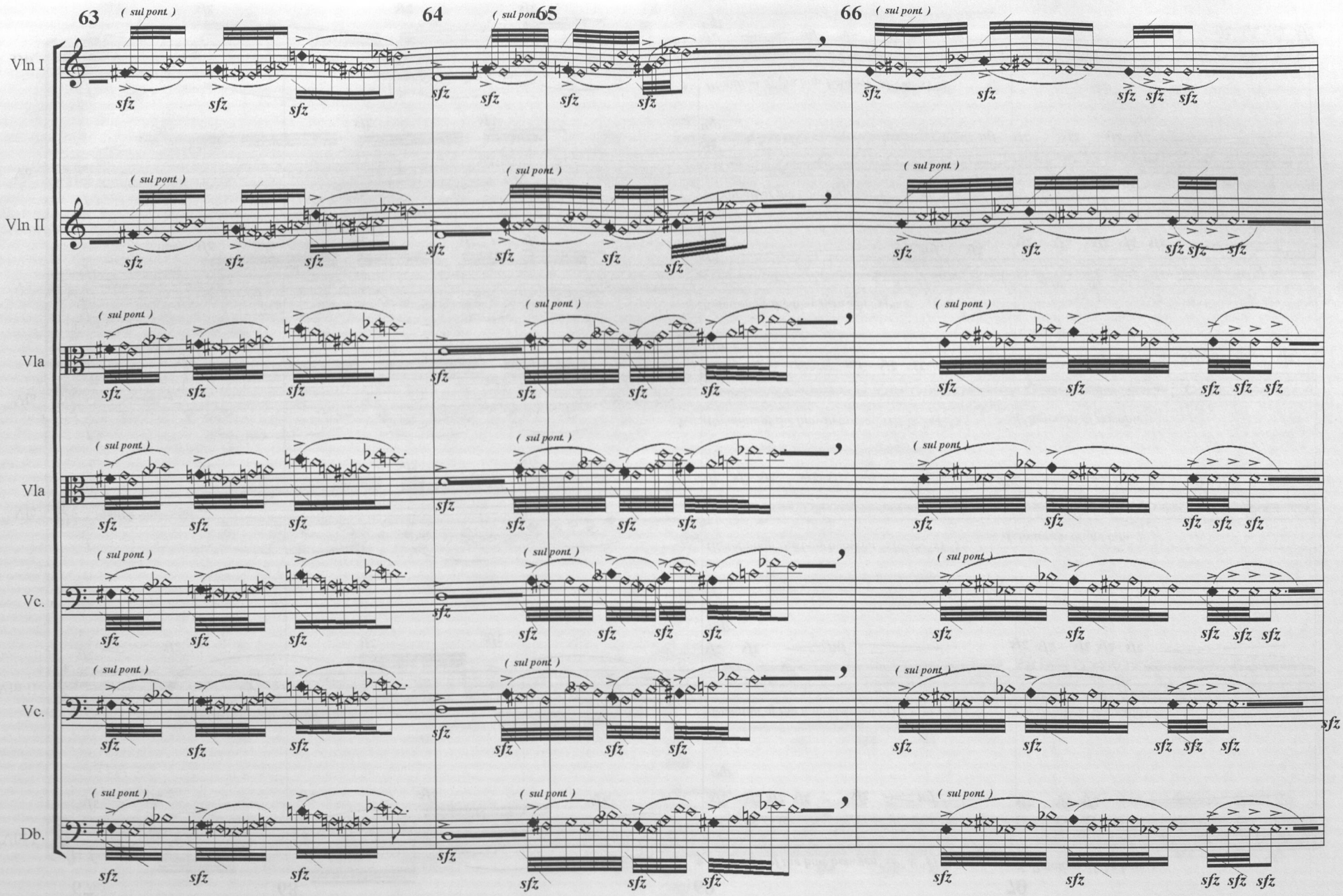

47
48
49
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(transparent)
(sul Pont.)
(sul pont.)
sfz

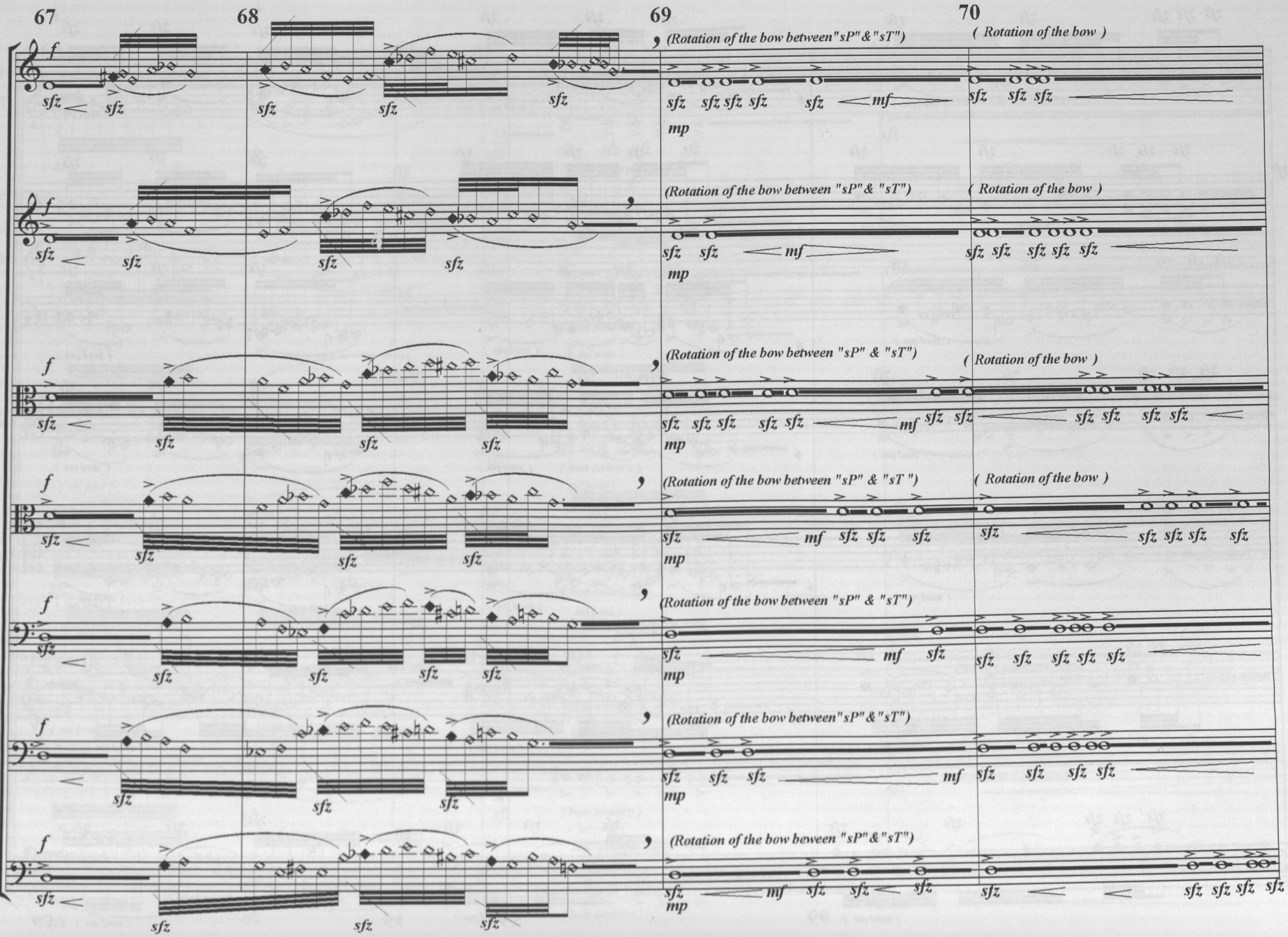

50
51
52
(sul pont.)
(transparent)
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
sfz
fff

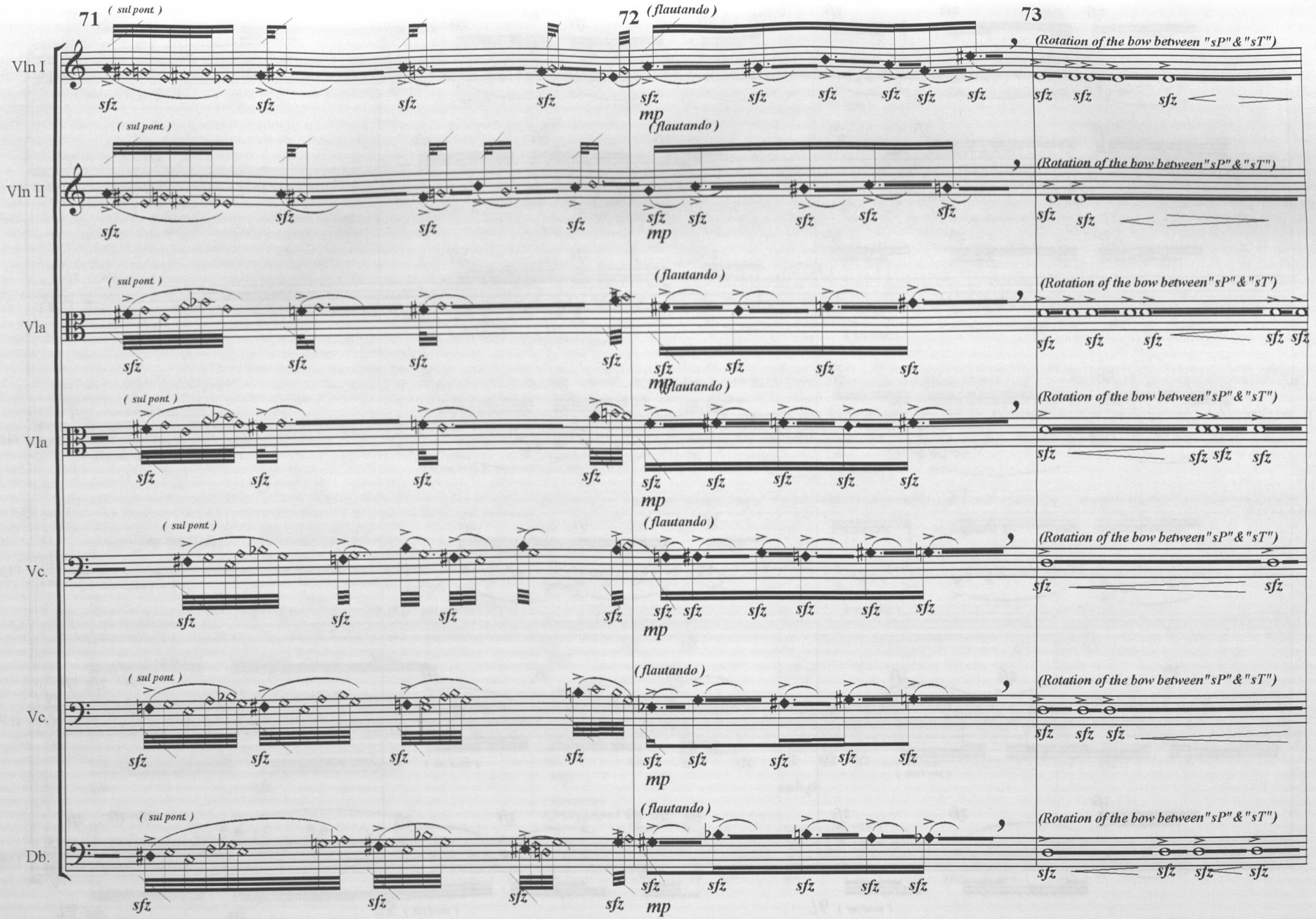

53
54
55
56
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(sul pont.)
(change the position "Pont." & "Tasto")
sfz

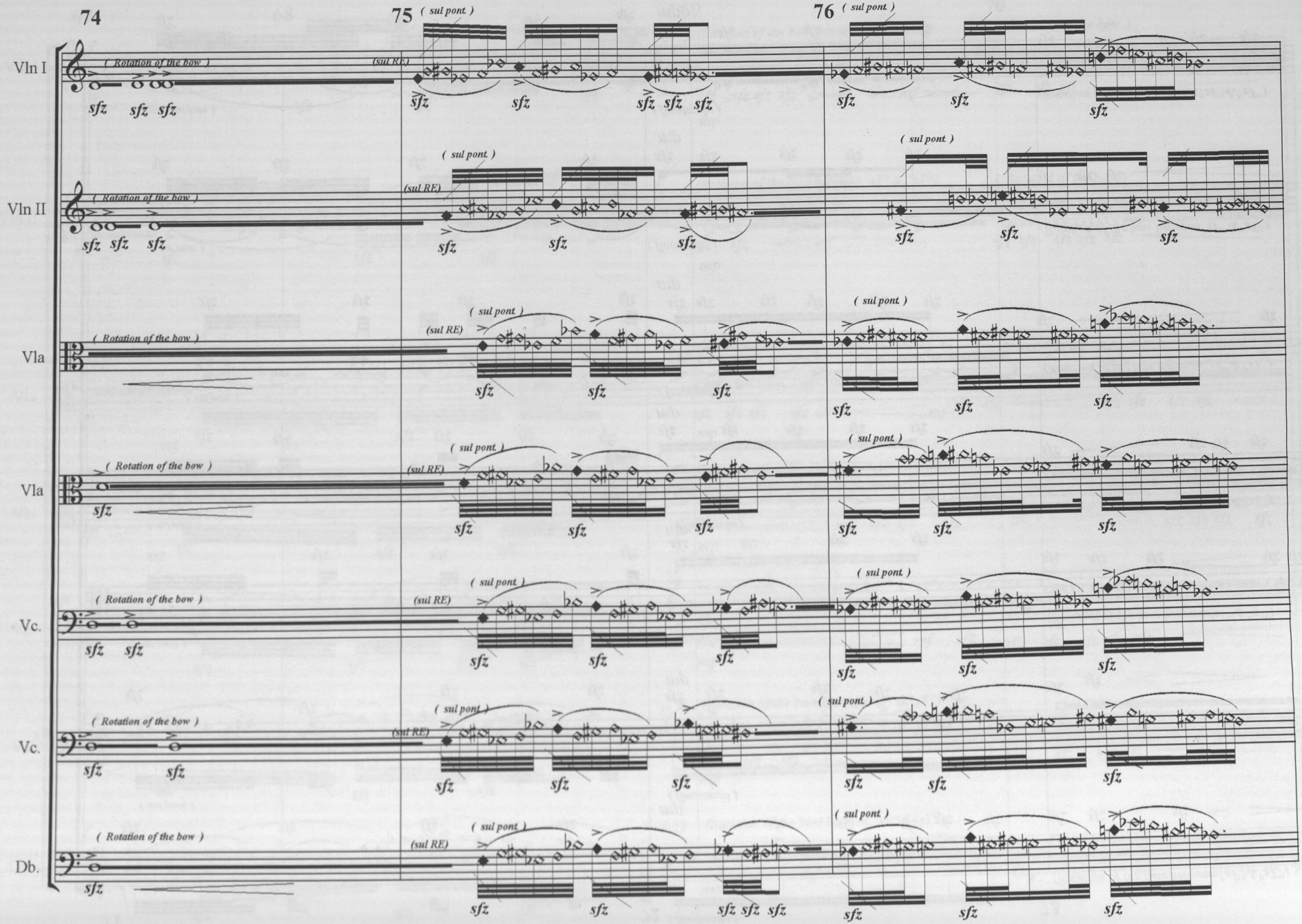

(for conductor)
57
58
59
Tutta Forza
(sul pont.)
sPont.
sTasto
(son rich in Harmonics)
(son rich in harmonics)
sfz
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.

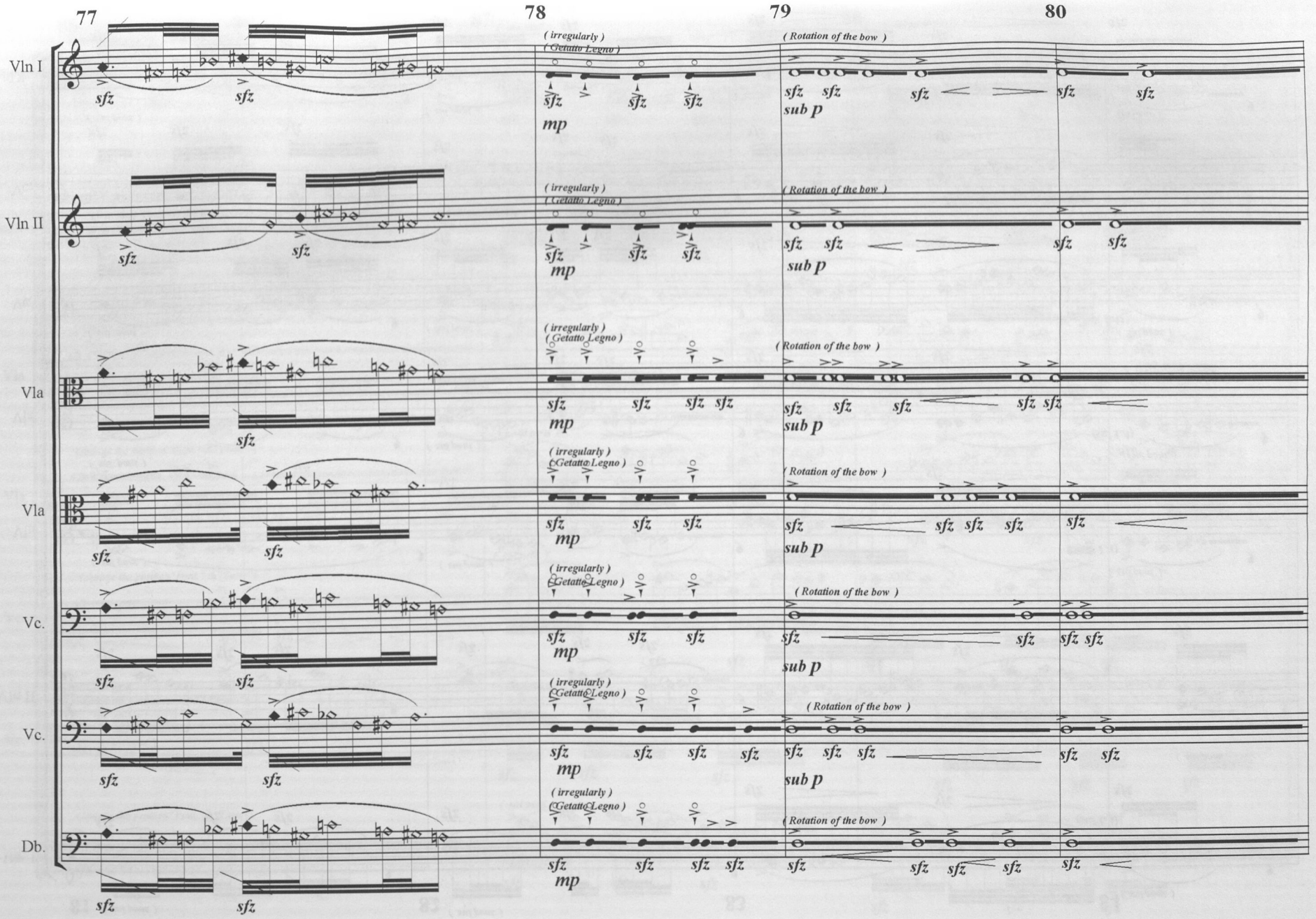

60
61
62
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(sul pont.)
sfz
(ben sonoro)
sPont.
sTasto
(son rich in Harmonics)

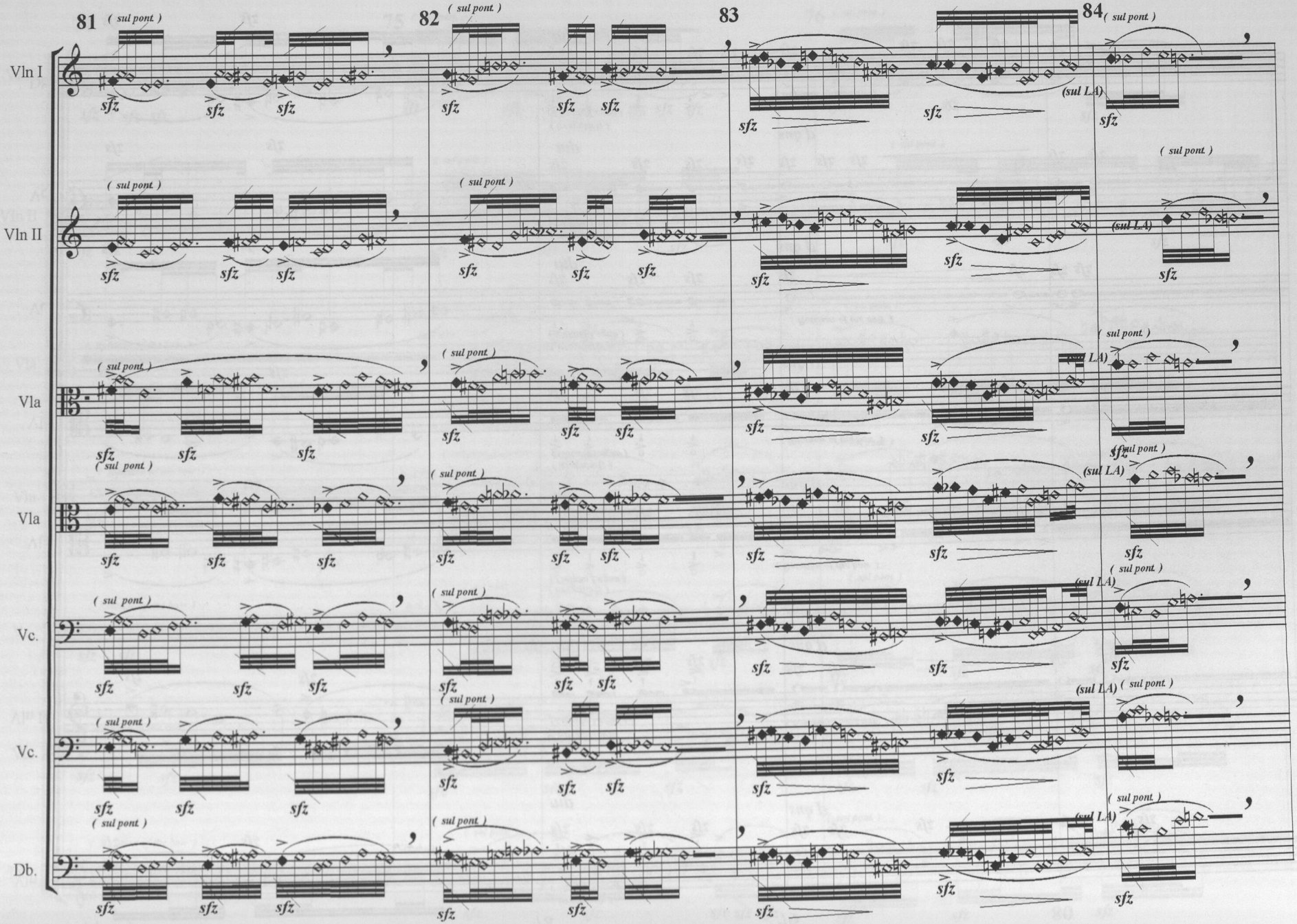

63
64
65
66
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(sul pont.)
sfz

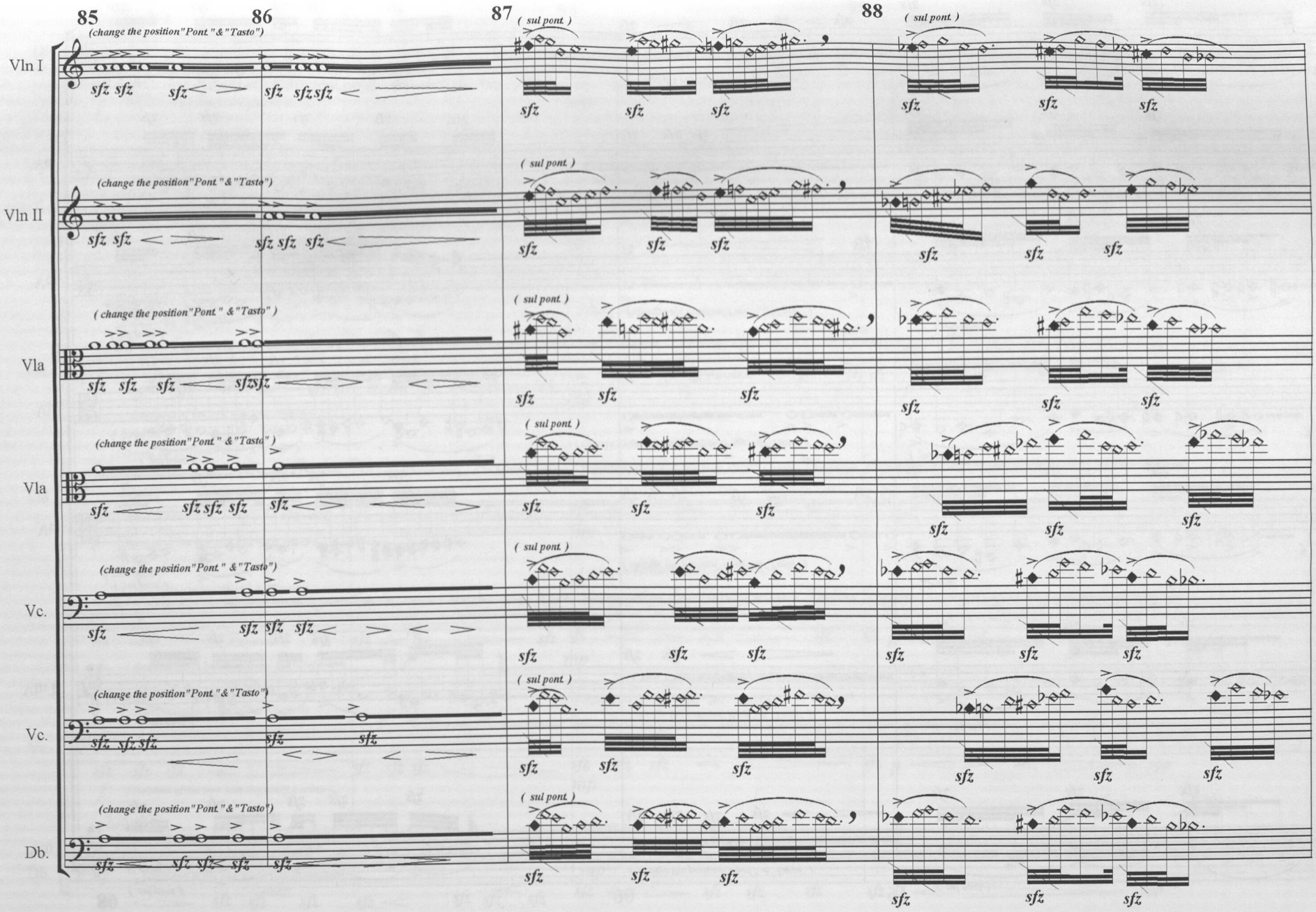

67
68
69
70
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(Rotation of the bow between"sP"&"sT")
(Rotation of the bow)
(Rotation of the bow between "sP"& "sT")
(Rotation of the bow)
(Rotation of the bow between "sP" & "sT")
(Rotation of the bow)
(Rotation of the bow between "sP" & "sT ")
(Rotation of the bow)
(Rotation of the bow between "sP" & "sT")
(Rotation of the bow between"sP"&"sT")
(Rotation of the bow beween "sP"&"sT")

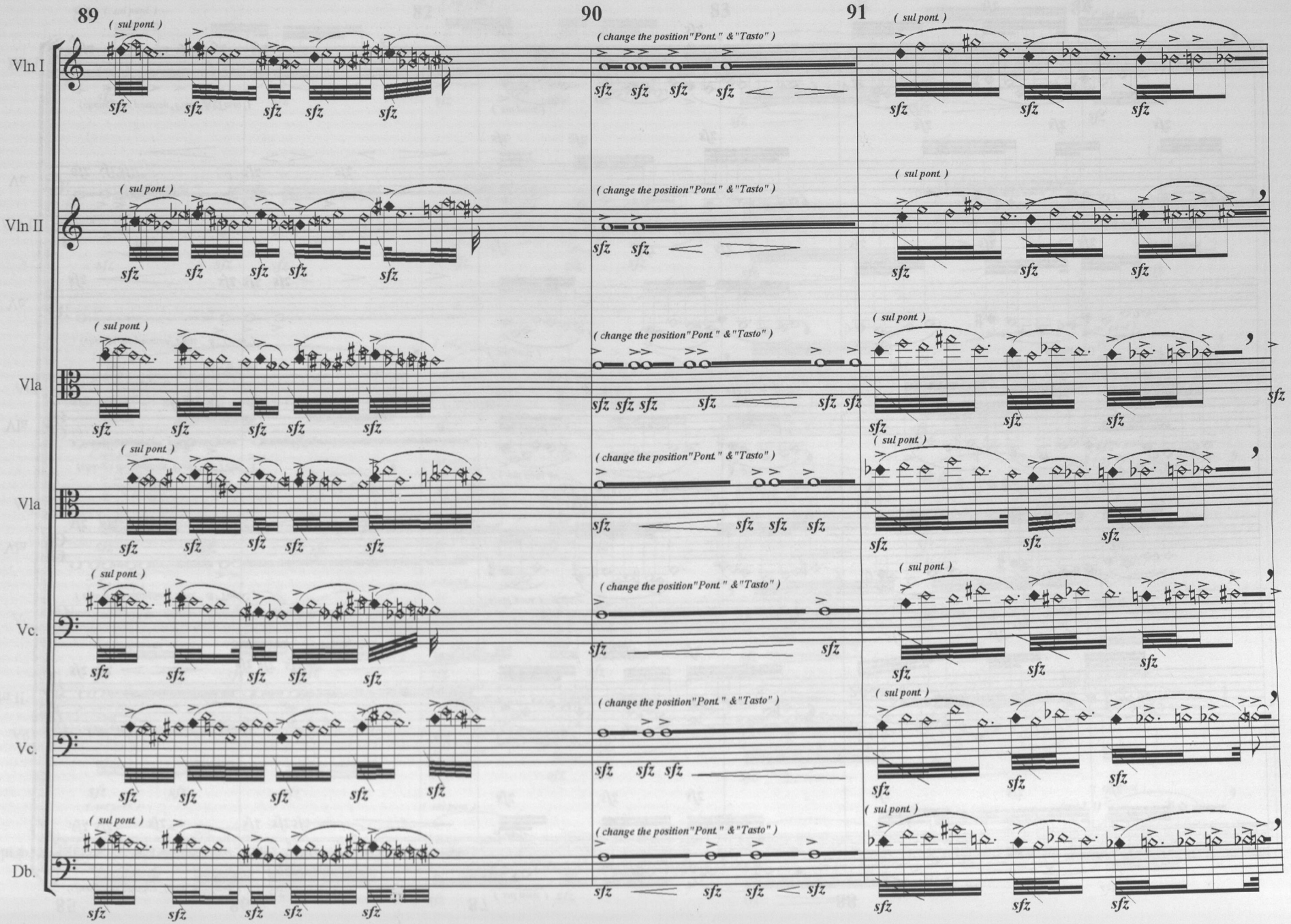

71
72
73
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(sul pont.)
(flautando)
(Rotation of the bow between "sP" & "sT")
sfz
mp

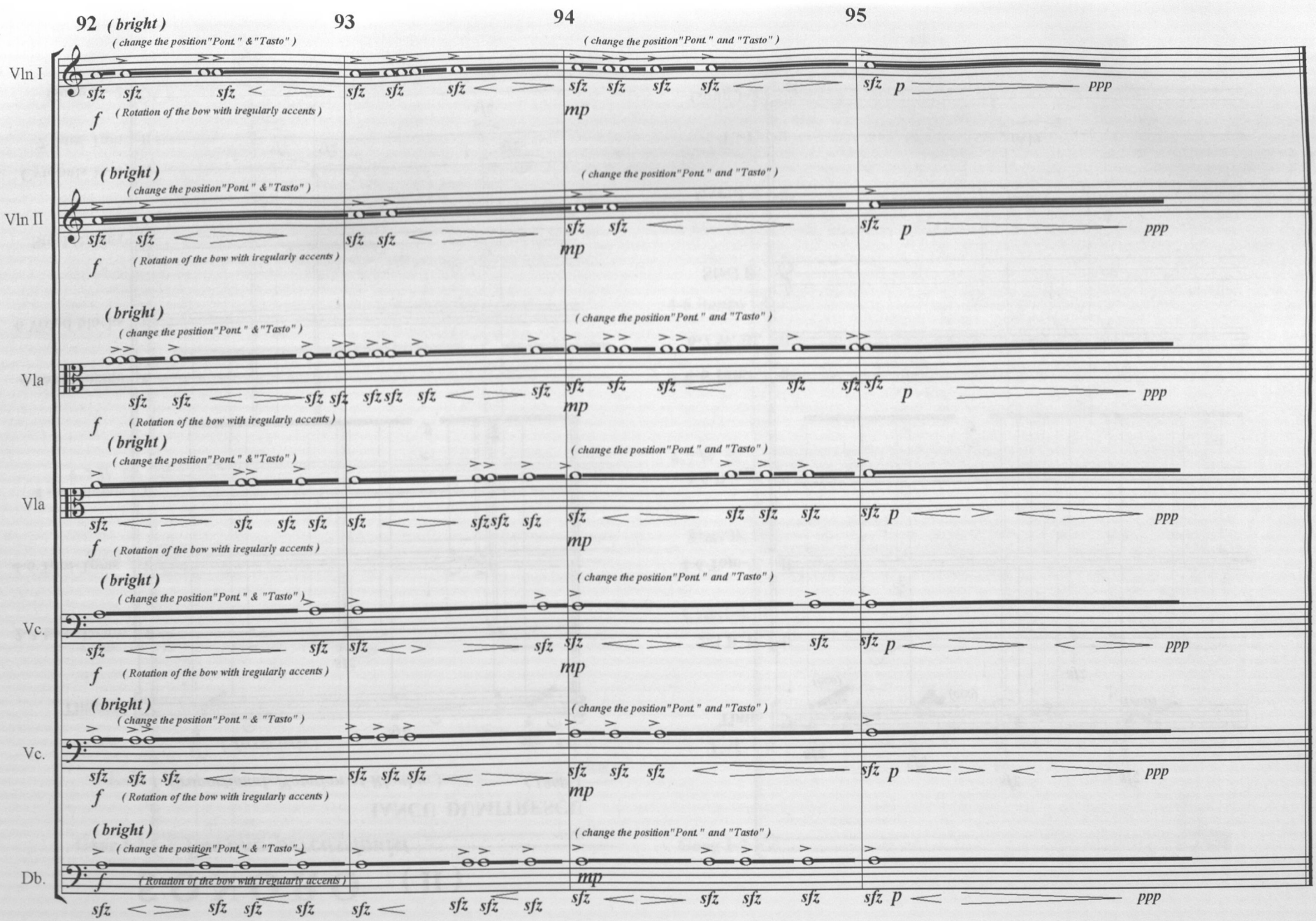

74
75
76
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(Rotation of the bow)
(sul pont.)
(sul RE)
sfz


77
78
79
80
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(irregularly)
(Getatto Legno)
(Rotation of the bow)
sfz
mp
sub p


81
82
83
84
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(sul pont.)
(sul LA)
sfz


85
86
87
88
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(change the position"Pont."&"Tasto")
(sul pont.)
sfz


89
90
91
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
(sul pont.)
(change the position"Pont." &"Tasto")
sfz

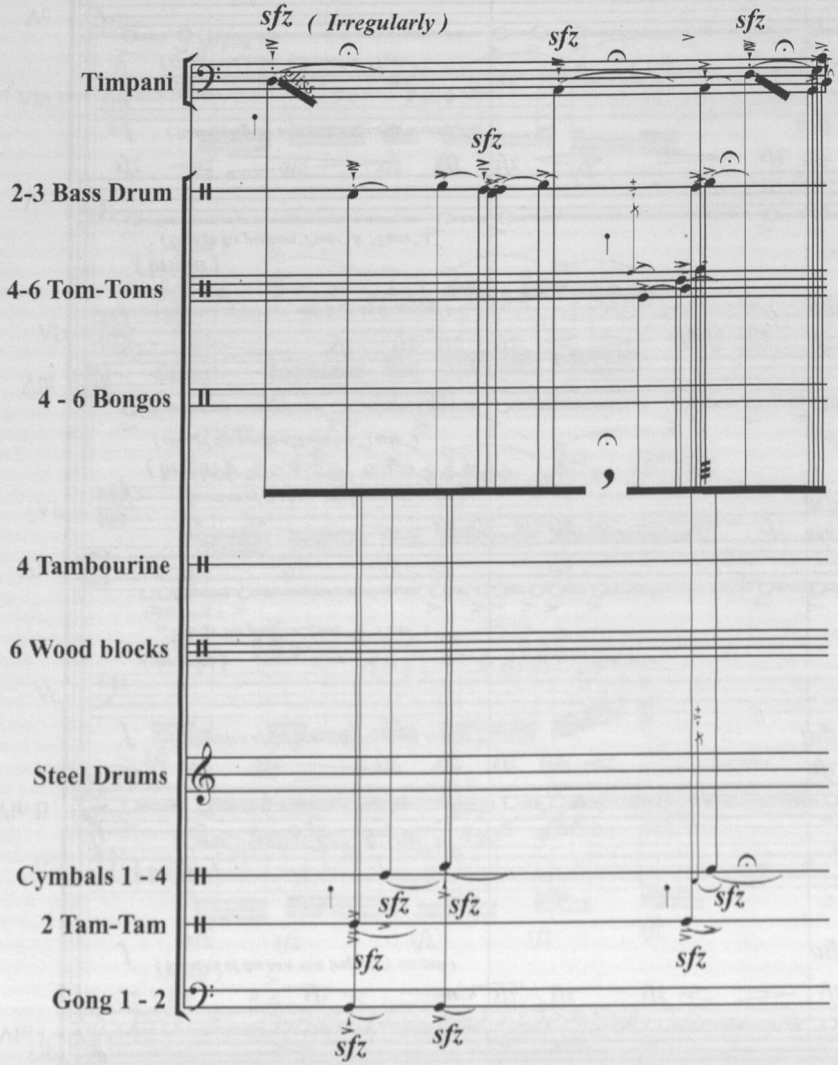

92
93
94
95
(bright)
(change the position"Pont." &"Tasto")
(change the position"Pont." and "Tasto")
Vln I
Vln II
Vla
Vla
Vc.
Vc.
Db.
sfz
f
(Rotation of the bow with iregularly accents)
mp
p
ppp

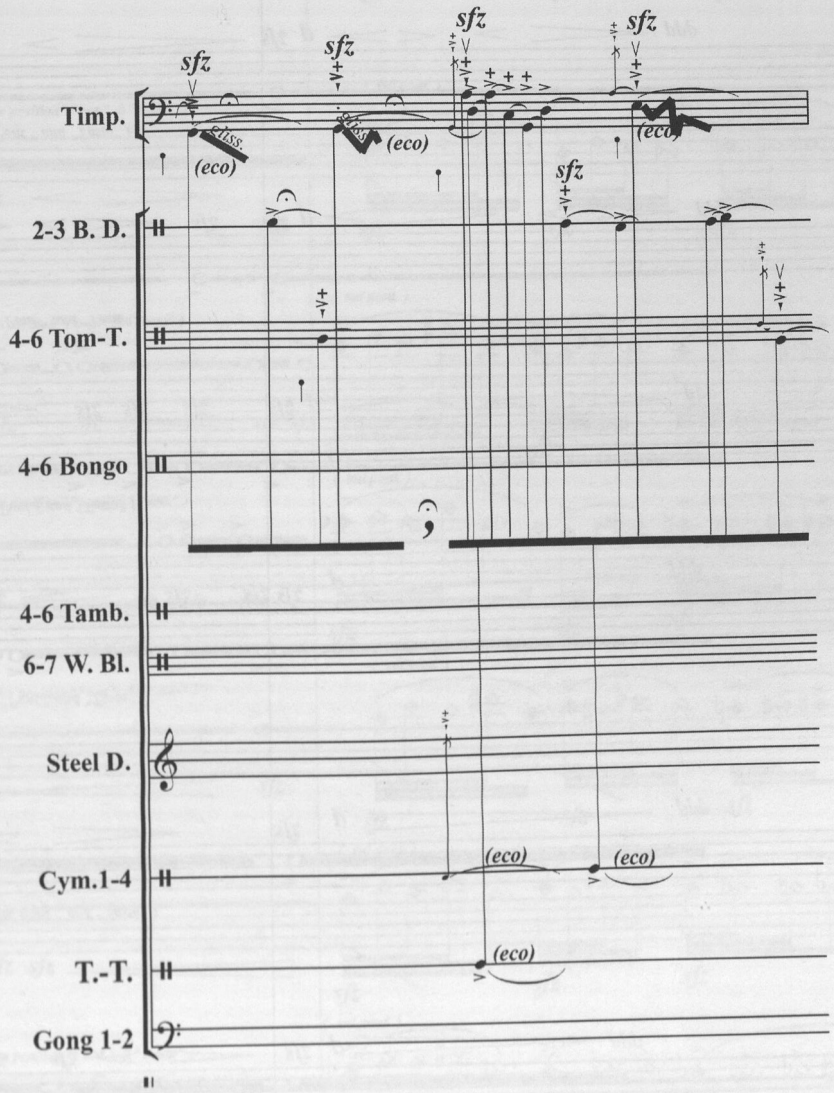
SONORO (II)

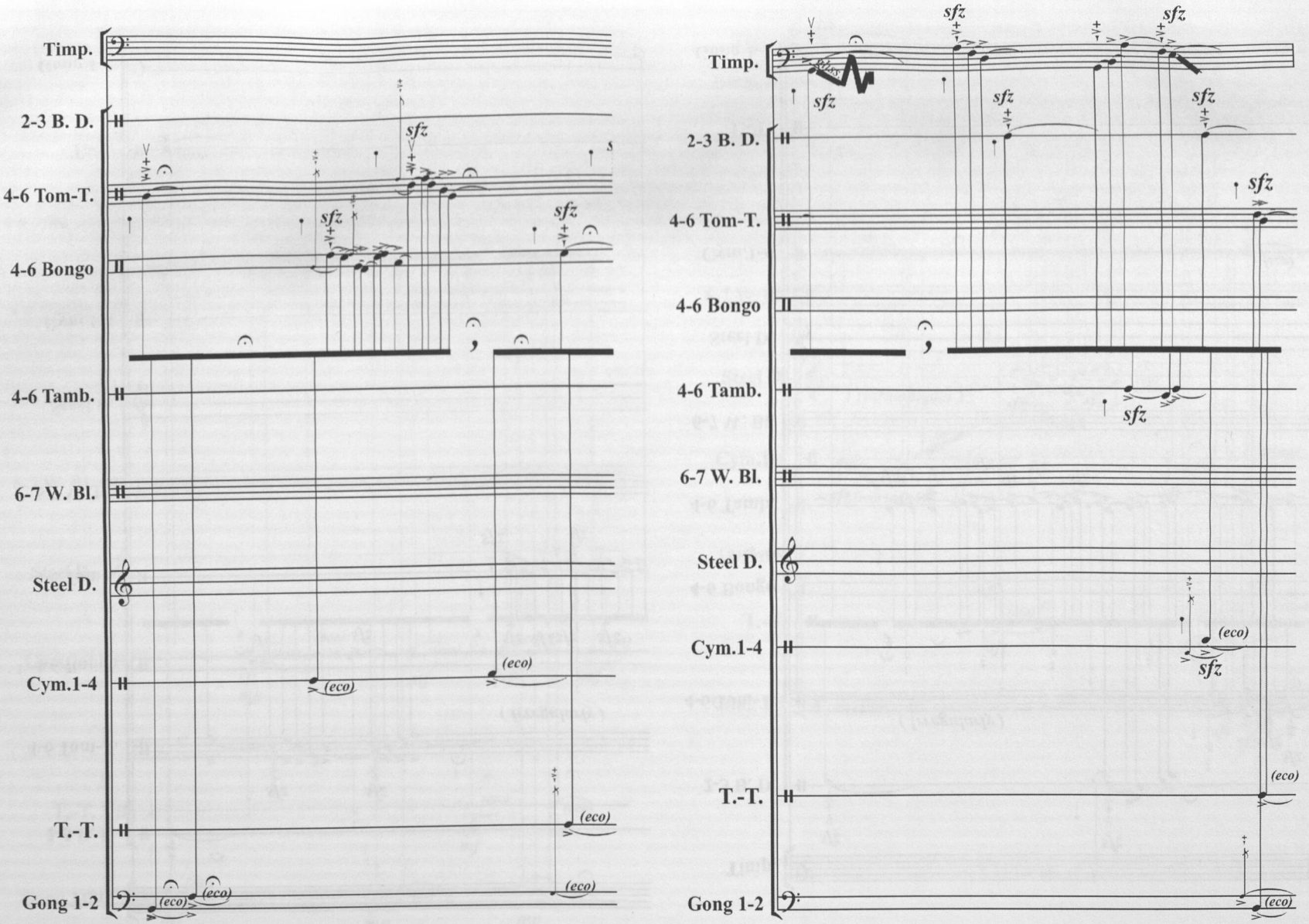
for one percussionist

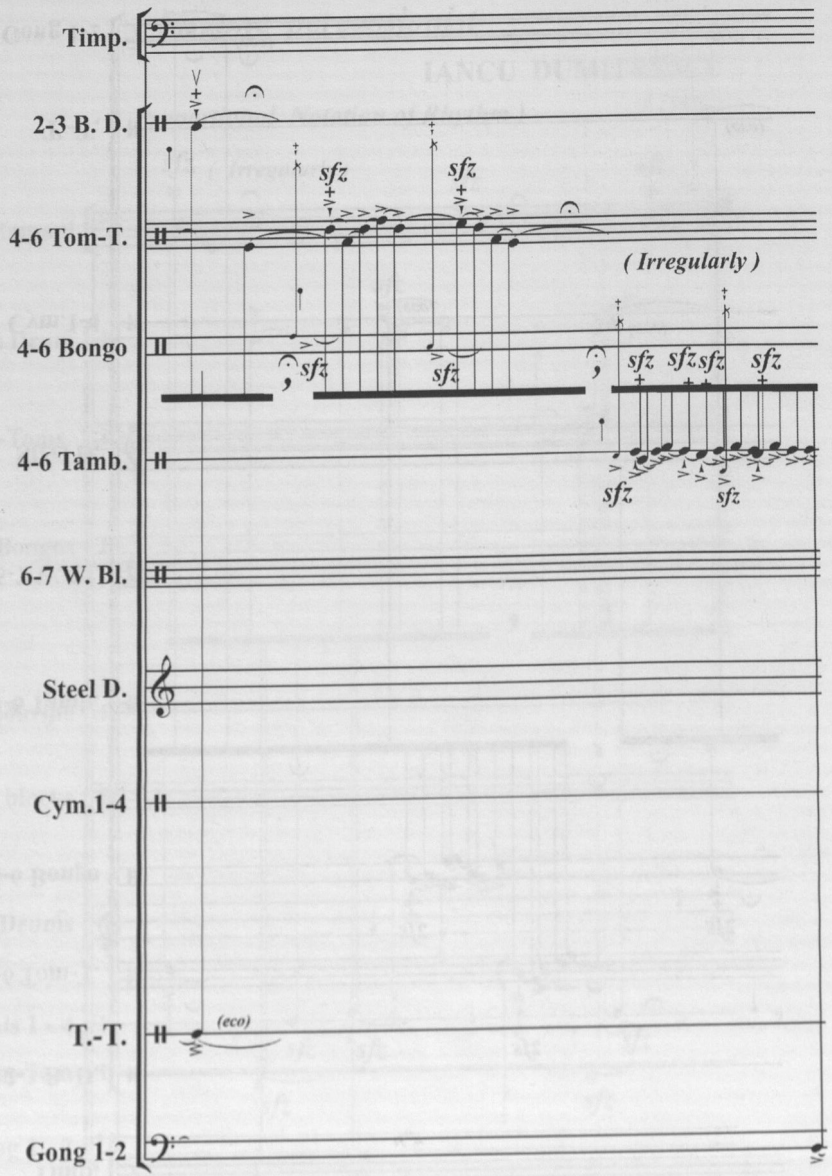
IANCU DUMITRESCU

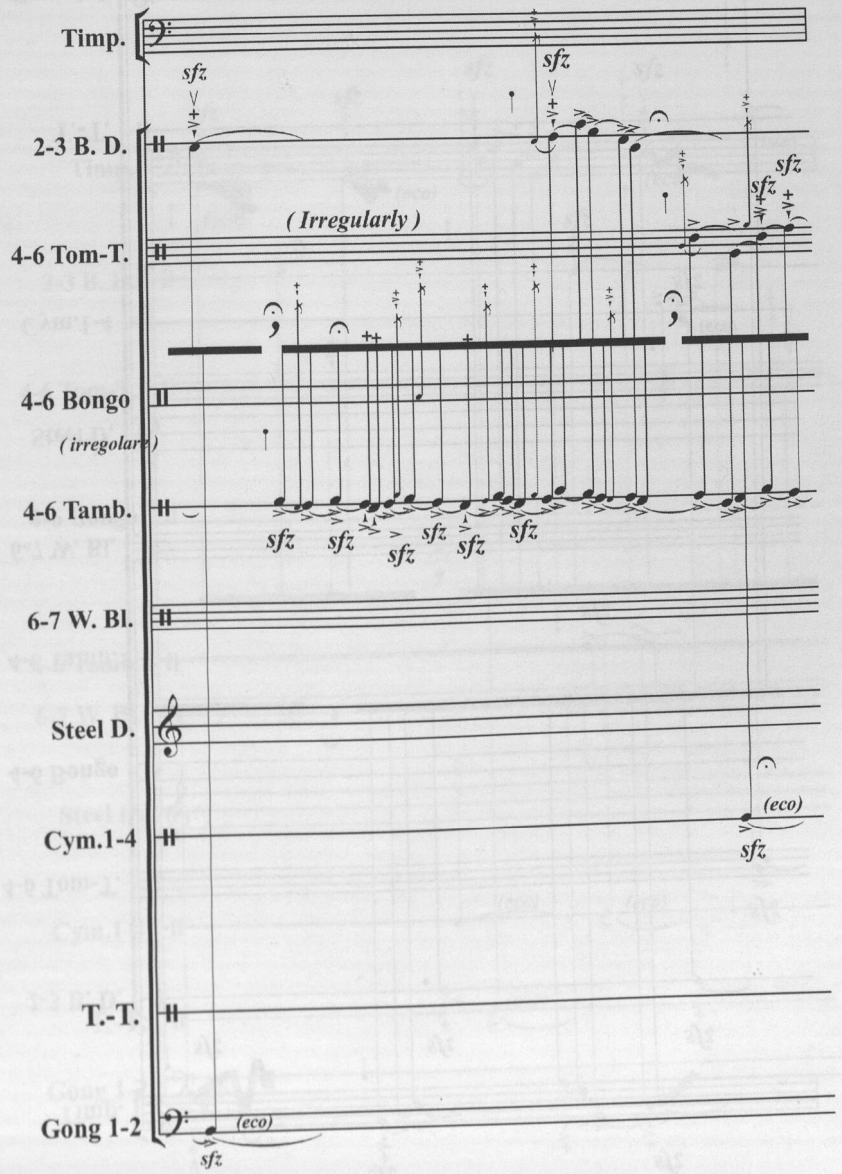
(Proportional Notation of Rhythm) *(1968)*

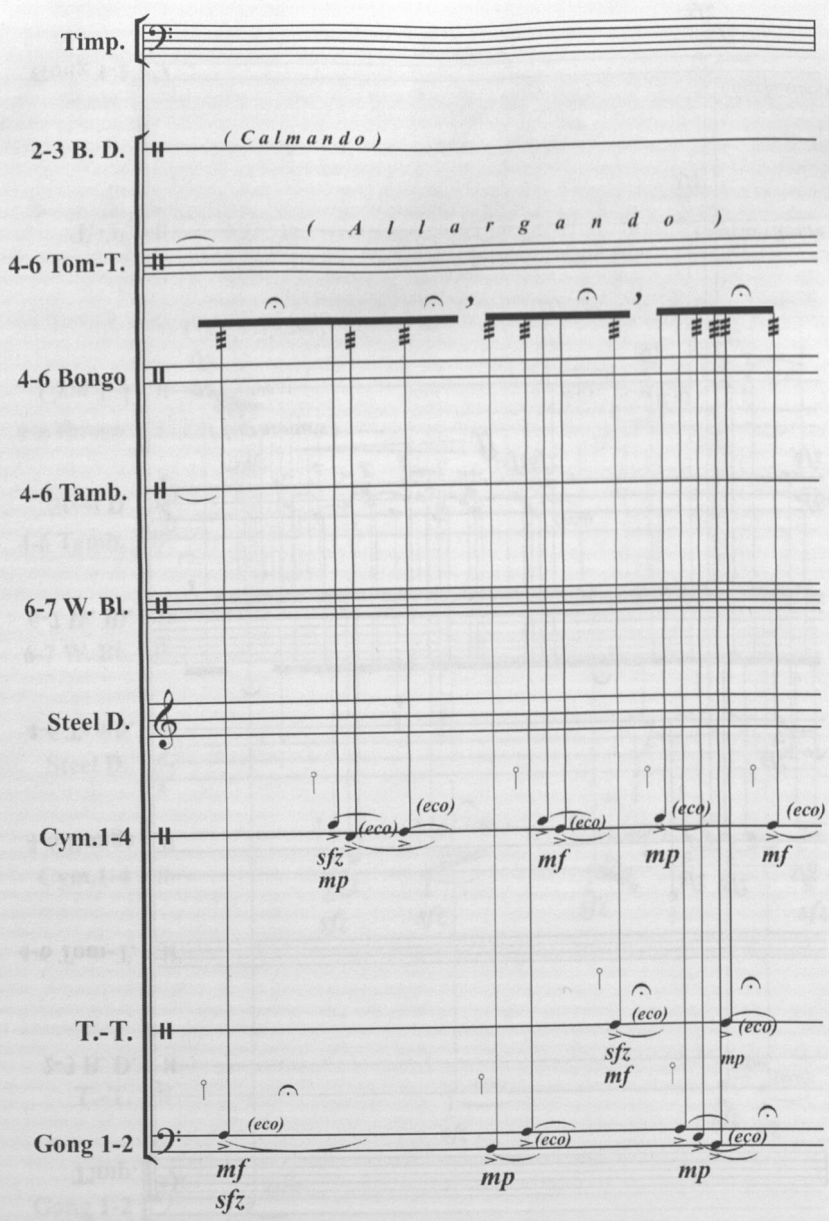


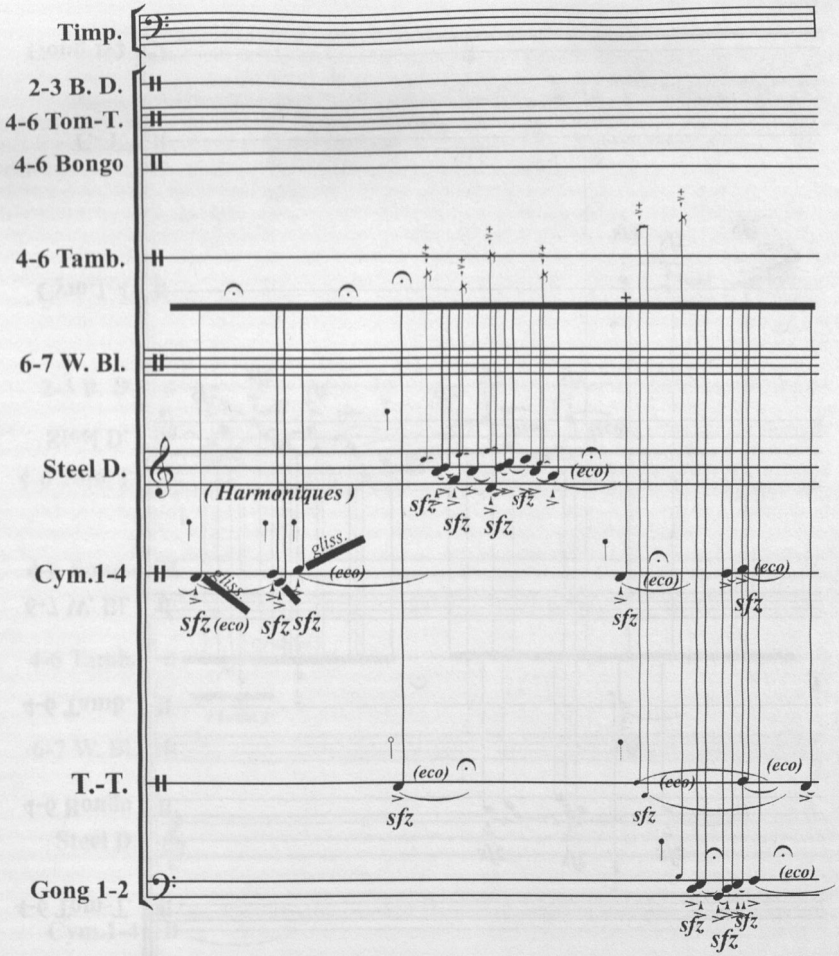


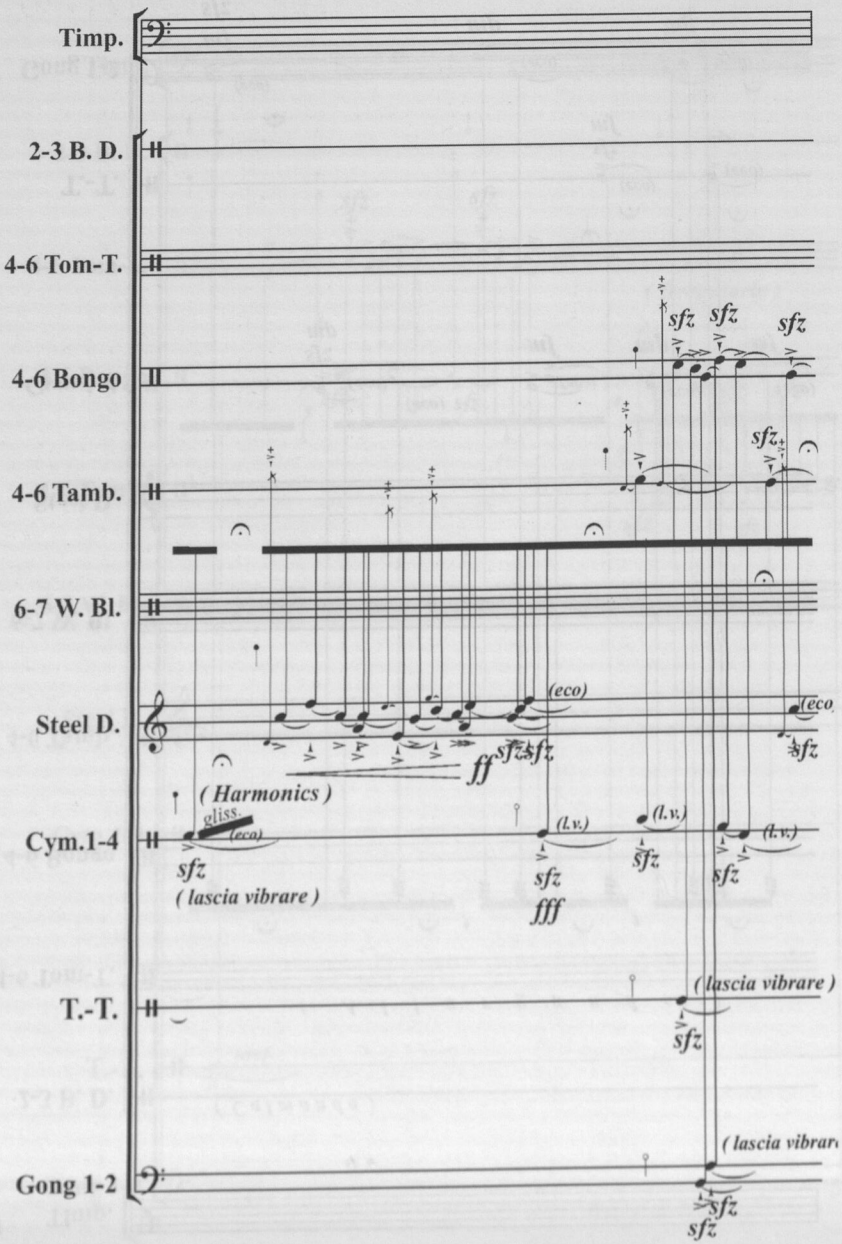

Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
sfz
(eco)

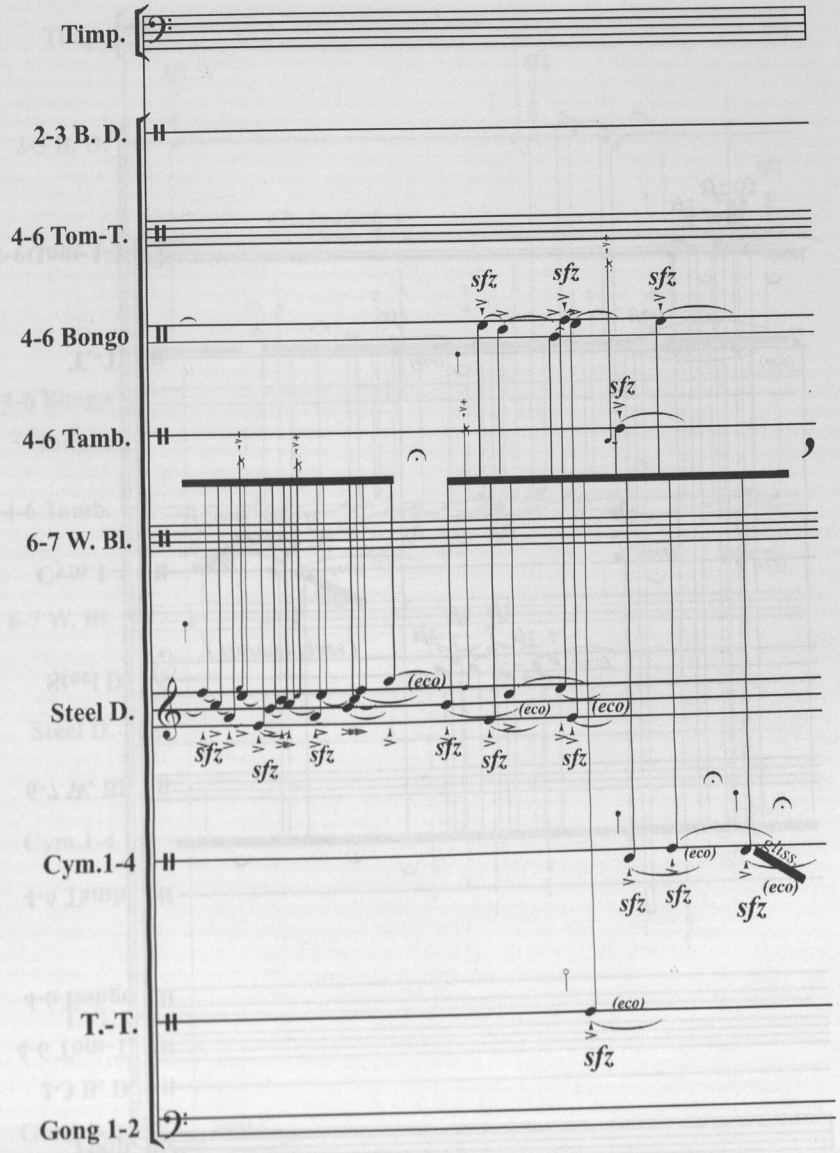

Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
sfz
(Irregularly)
(eco)

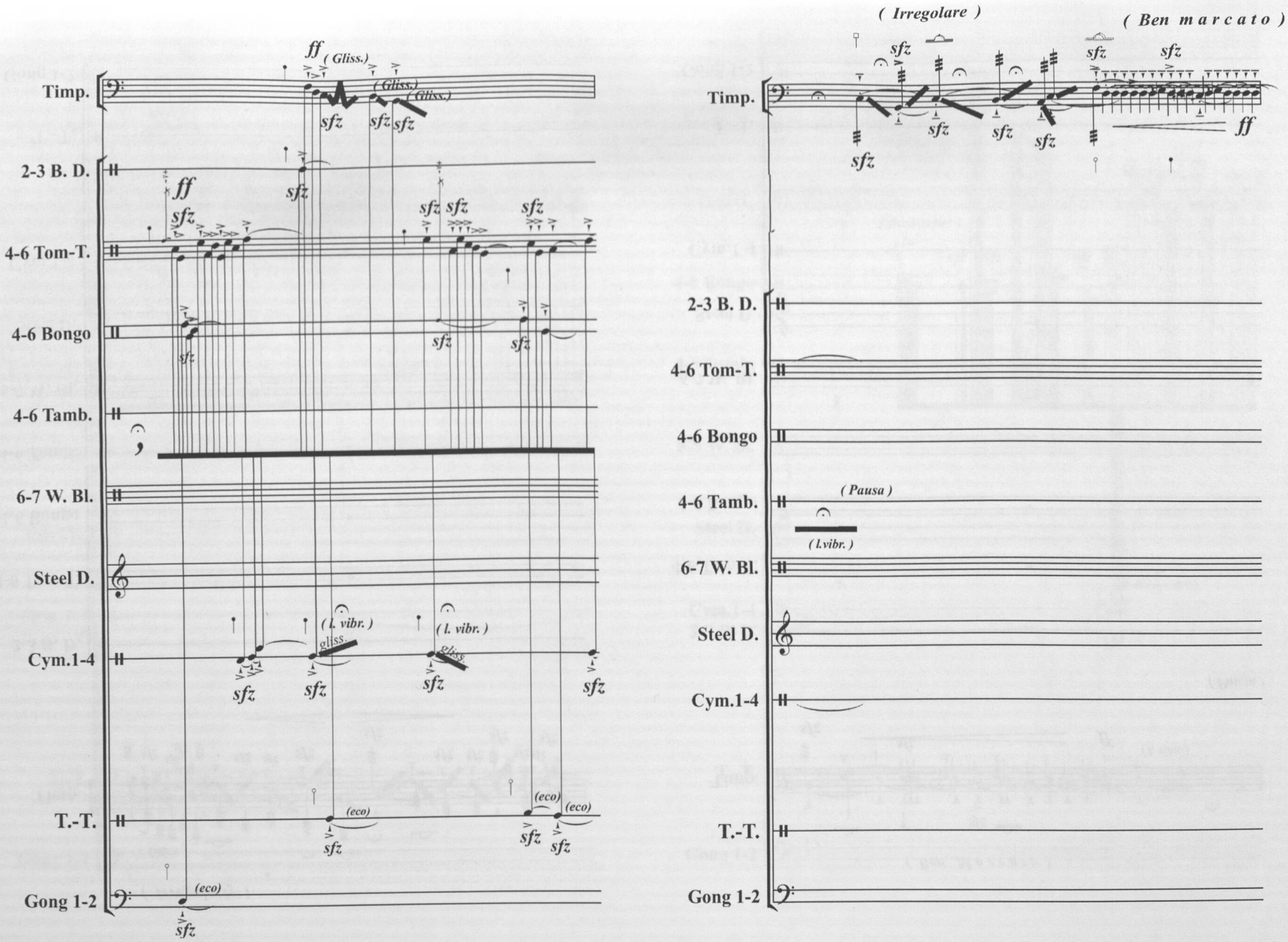

Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
(irregolare)
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
sfz
(Irregularly)
(eco)

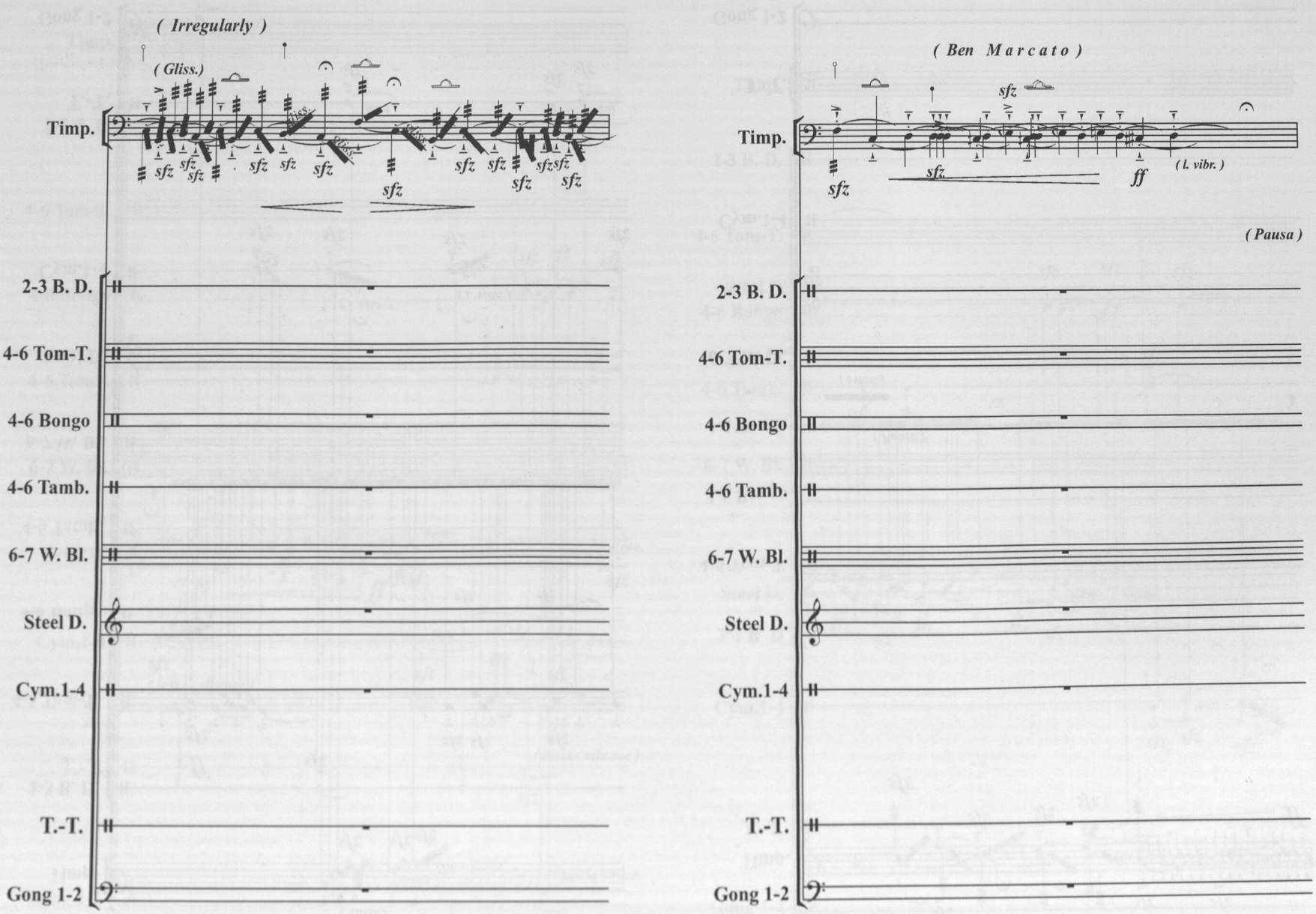

Timp.
2-3 B. D.
(Calmando)
(Allargando)
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
(eco)
sfz
mp
mf
mp
mf
sfz
mf
mp
mf
sfz
mp
mp

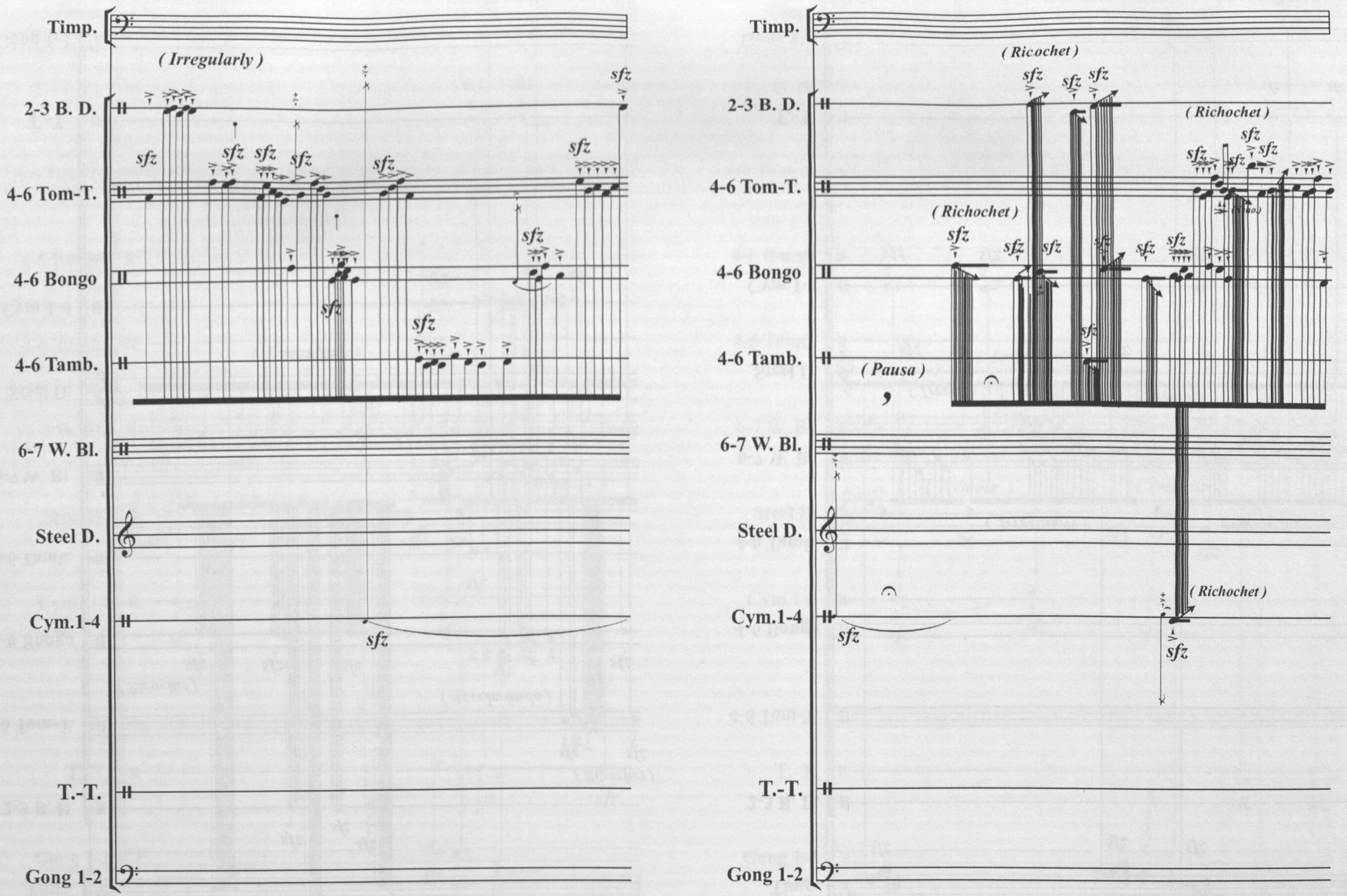

Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
(Harmoniques)
Cym.1-4
T.-T.
Gong 1-2
gliss.
(eco)
sfz

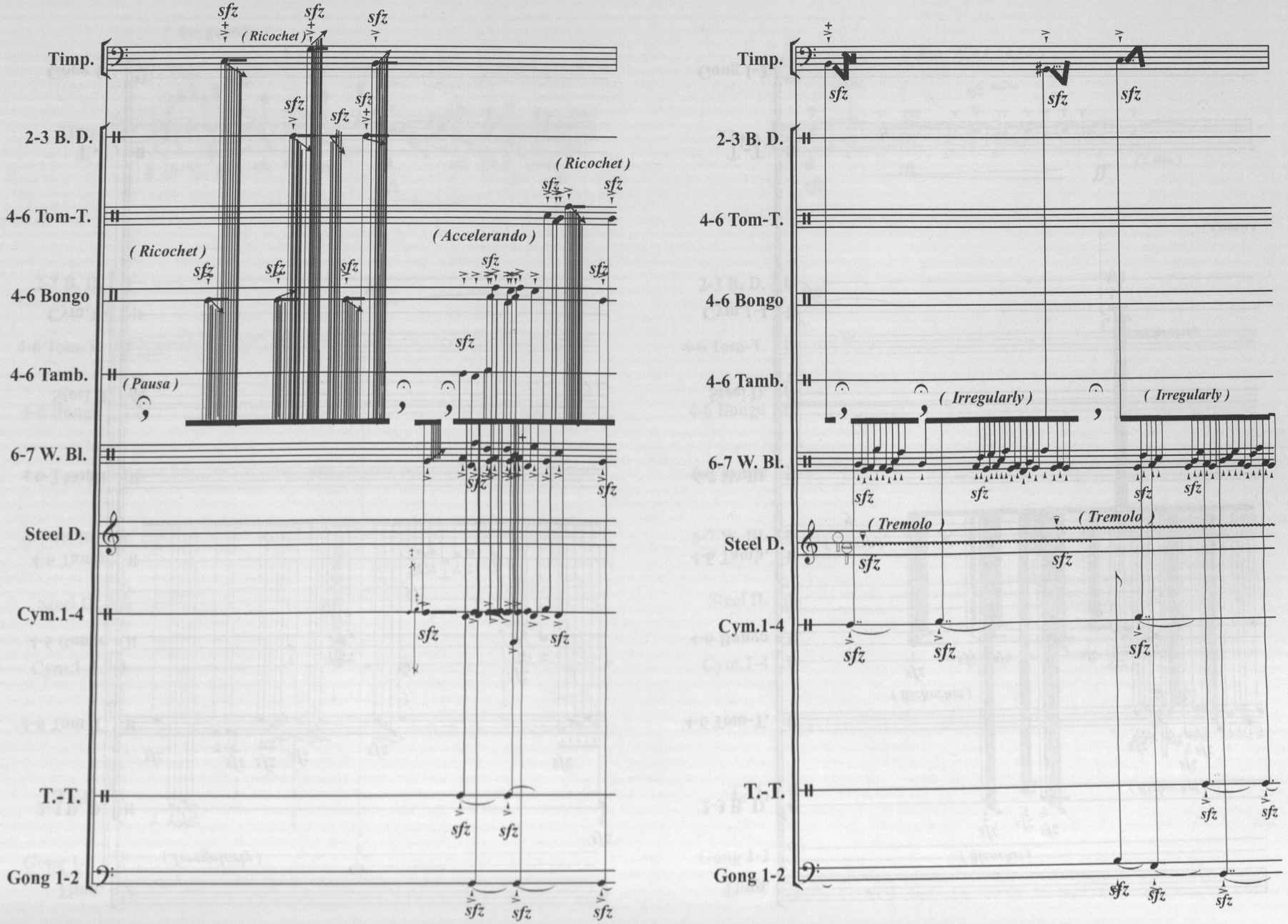

Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
sfz
(eco)
(Harmonics)
gliss.
(lascia vibrare)
(l.v.)
ff
fff

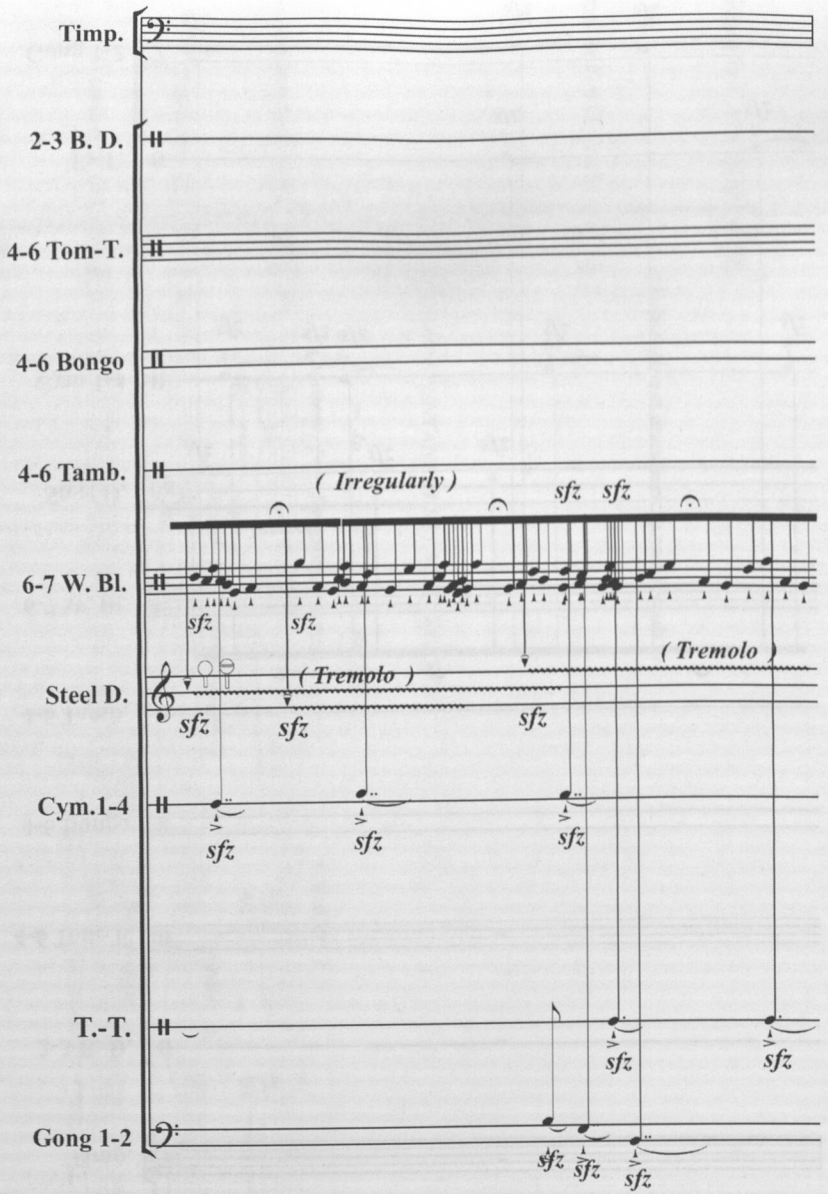

Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
sfz
(eco)
gliss.

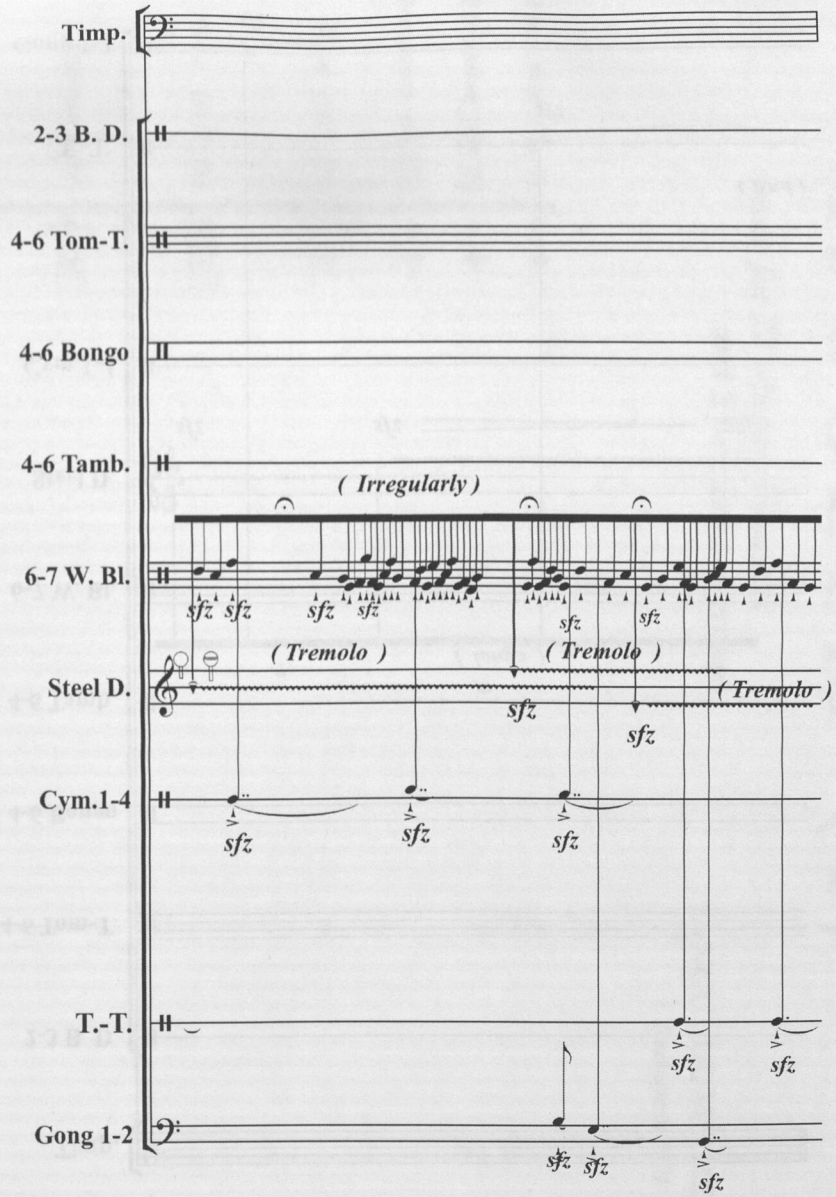

(Irregolare)
(Ben marcato)
Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
ff
(Gliss.)
sfz
(Pausa)
(l.vibr.)
(l. vibr.)
gliss.
(eco)

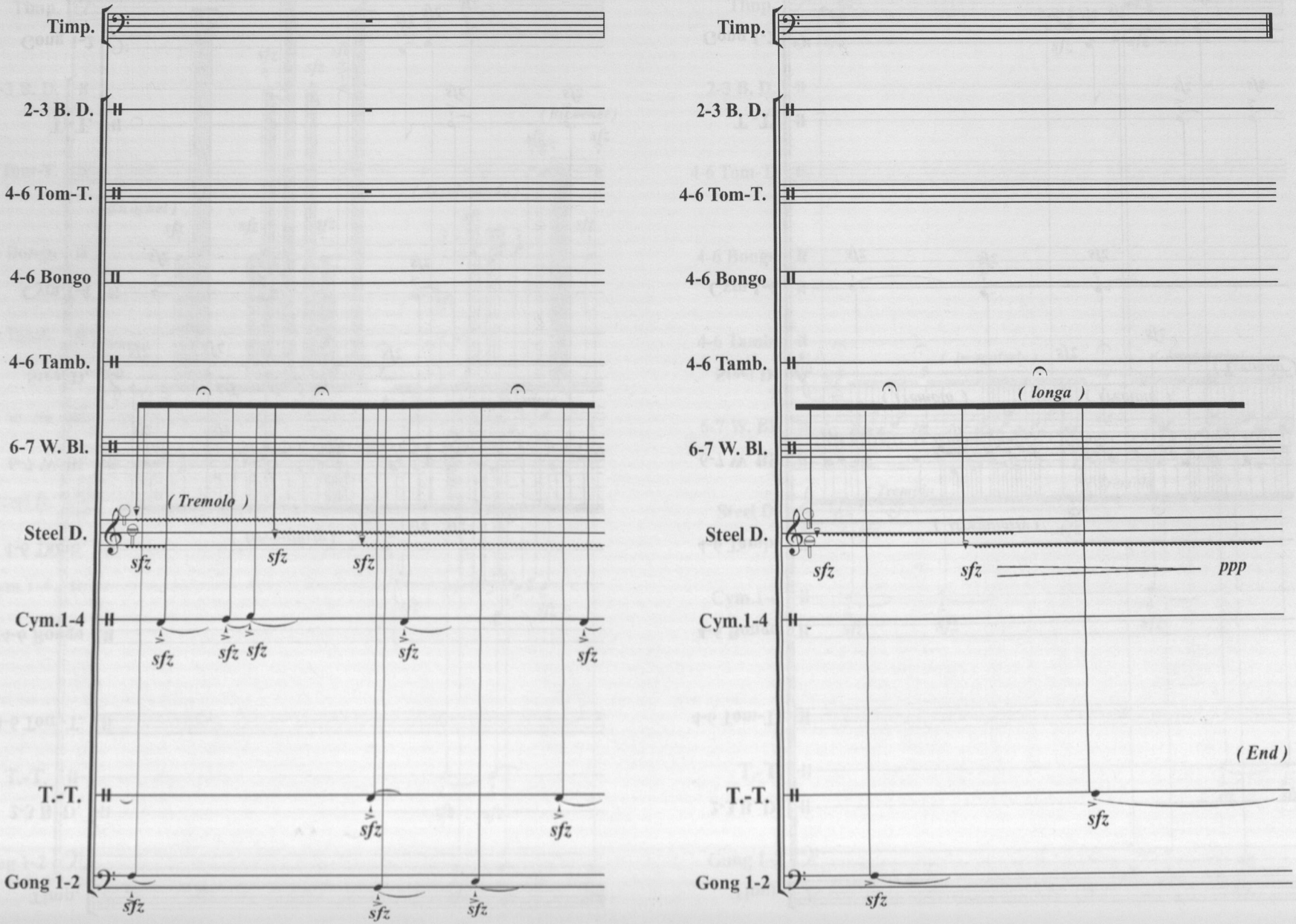

(Irregularly)
(Gliss.)
Timp.
sfz
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
(Ben Marcato)
(l. vibr.)
ff
(Pausa)


Timp.
(Irregularly)
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
sfz
(Ricochet)
(Richochet)
(Pausa)


Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
(Ricochet)
(Pausa)
(Accelerando)
(Irregularly)
(Tremolo)
sfz


Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
(Irregularly)
6-7 W. Bl.
(Tremolo)
(Tremolo)
Steel D.
Cym.1-4
T.-T.
Gong 1-2
sfz

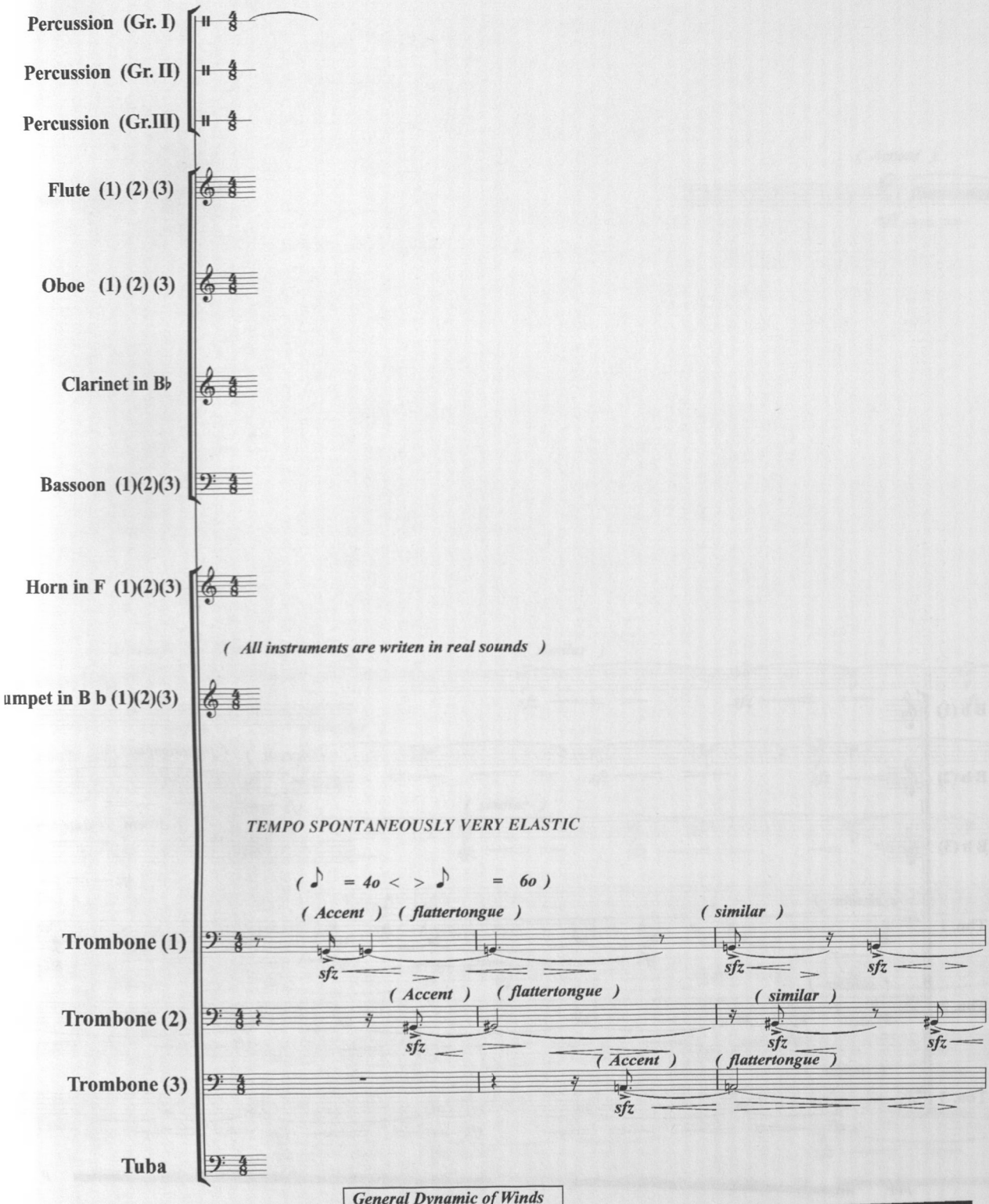

Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
(Irregularly)
6-7 W. Bl.
(Tremolo)
(Tremolo)
(Tremolo)
Steel D.
Cym.1-4
T.-T.
Gong 1-2
sfz

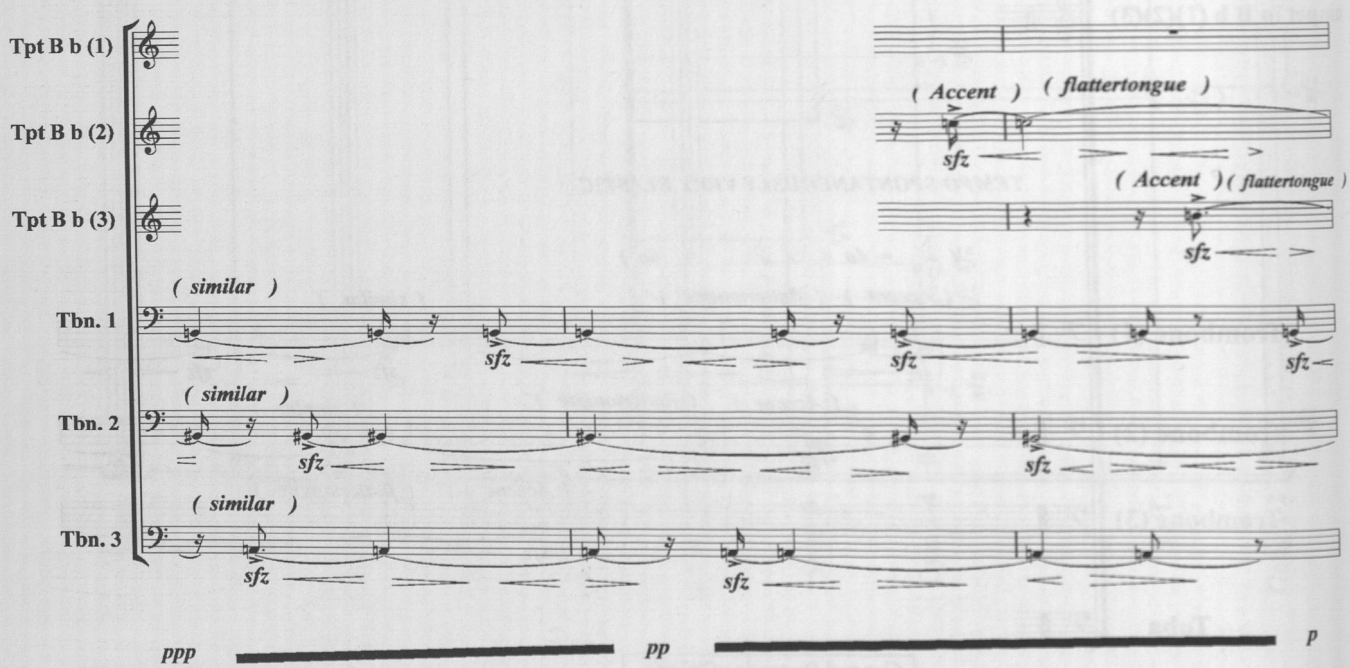

Timp.
2-3 B. D.
4-6 Tom-T.
4-6 Bongo
4-6 Tamb.
6-7 W. Bl.
Steel D.
Cym.1-4
T.-T.
Gong 1-2
(Tremolo)
sfz
(longa)
ppp
(End)

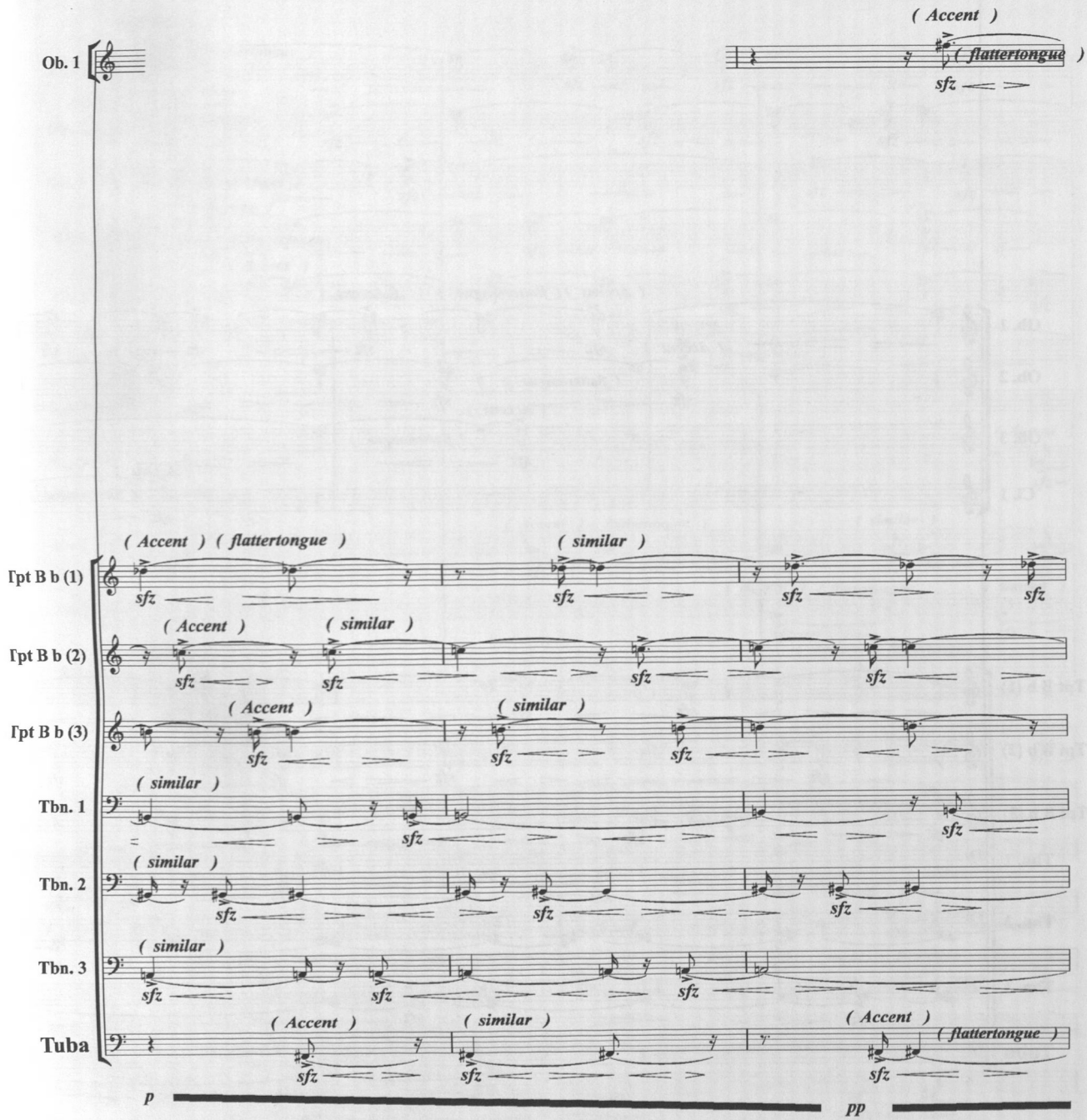
APOGEUM (I)

music for 22 wind instruments
and 3 percussions groups

IANCU DUMITRESCU
(Bucharest, 1971 - 72)

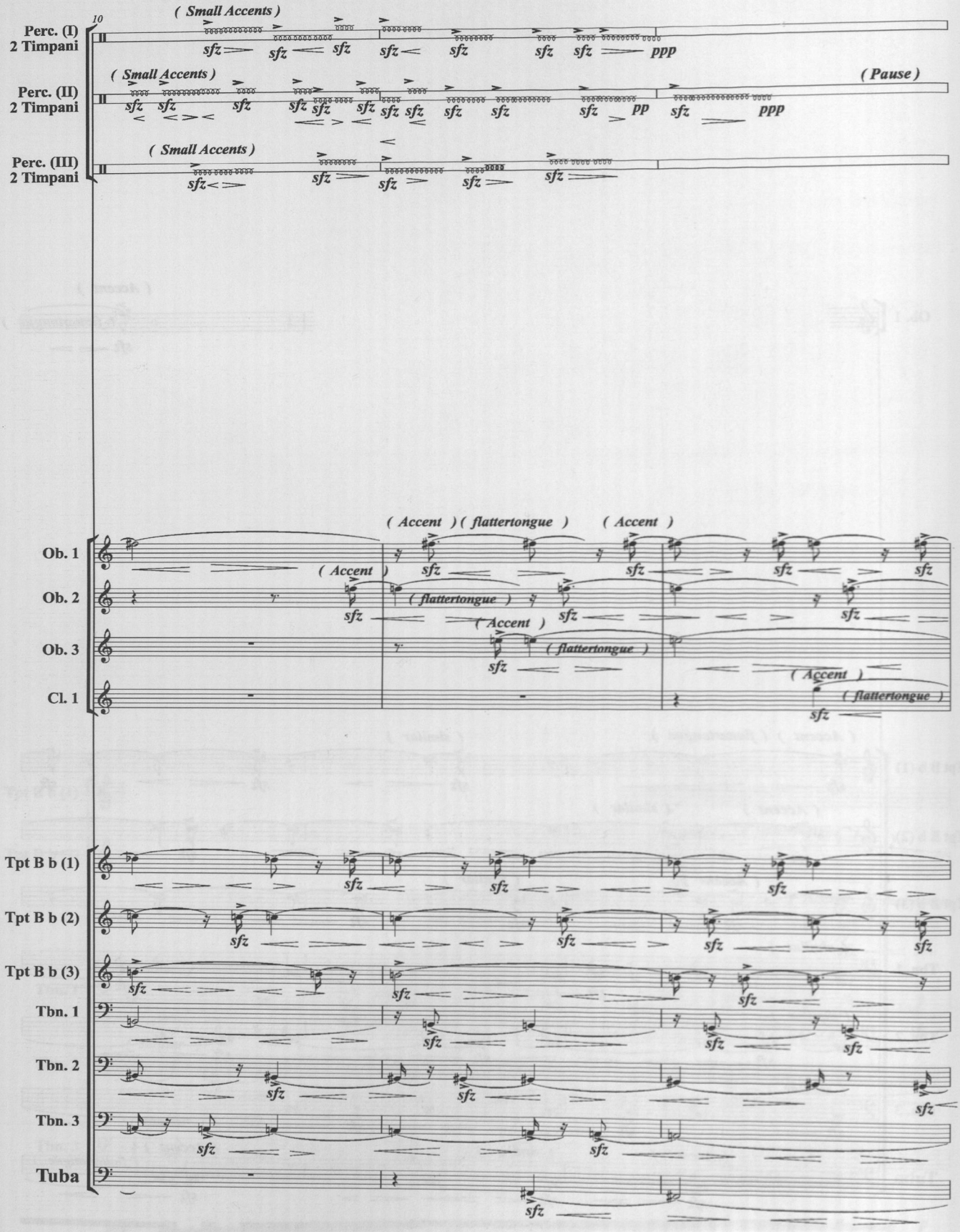


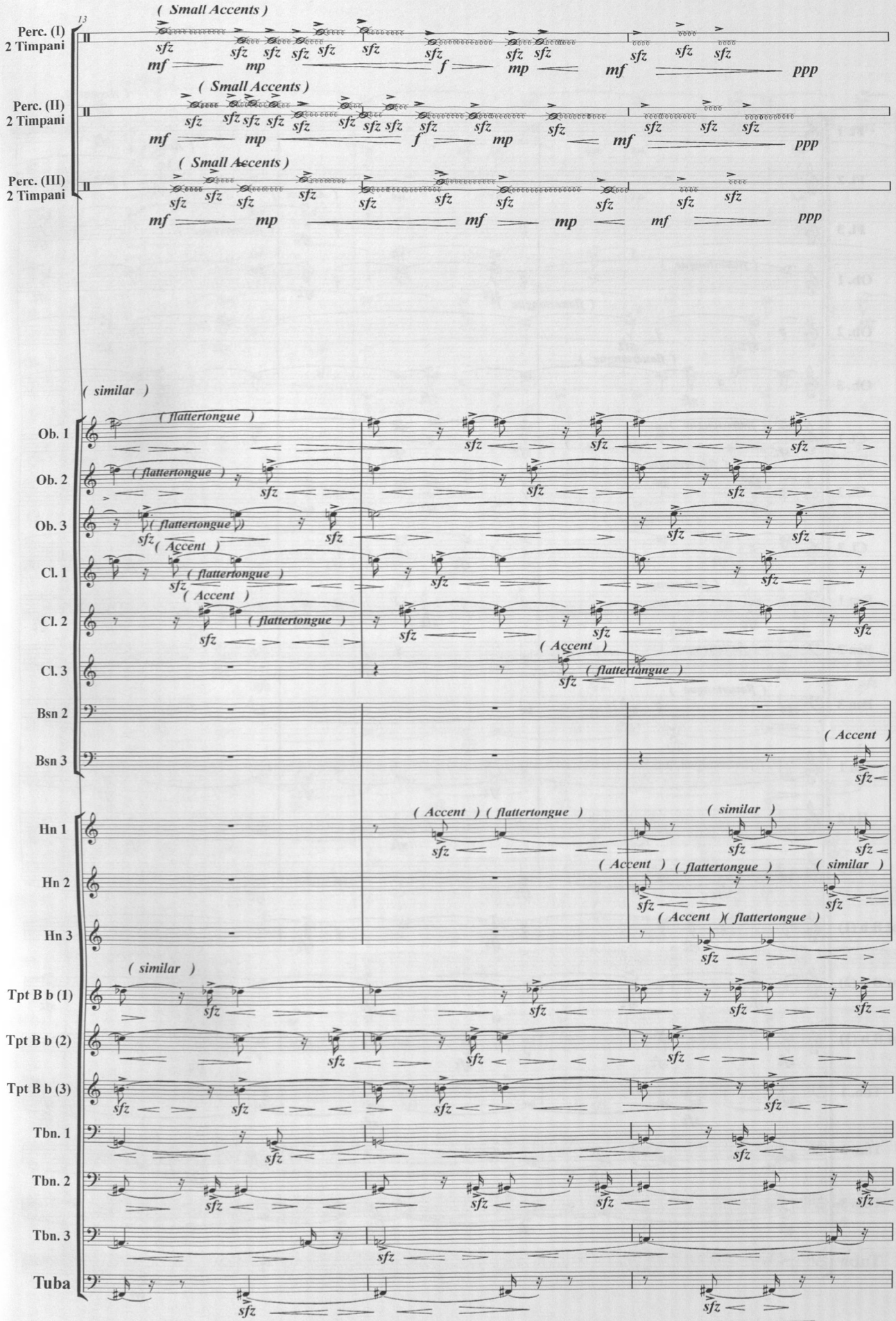

Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
(Accent)
(flattertongue)
sfz
(similar)
ppp
pp
p

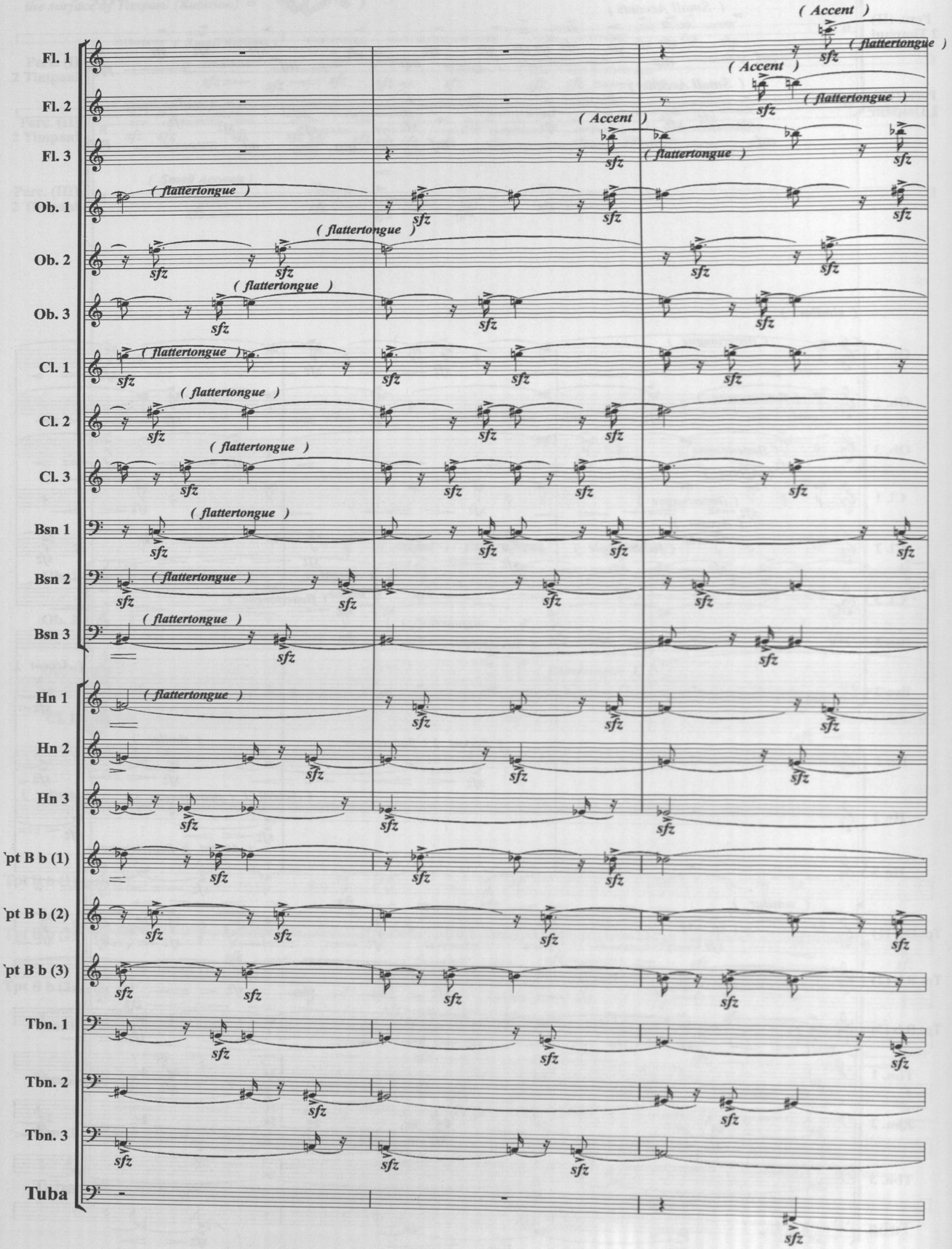

Ob. 1
(Accent)
(flattertongue)
sfz
Tpt B b (1)
(Accent) (flattertongue)
(similar)
Tpt B b (2)
(Accent)
(similar)
Tpt B b (3)
(Accent)
(similar)
Tbn. 1
(similar)
Tbn. 2
(similar)
Tbn. 3
(similar)
Tuba
(Accent)
(similar)
(Accent)
(flattertongue)
p
pp

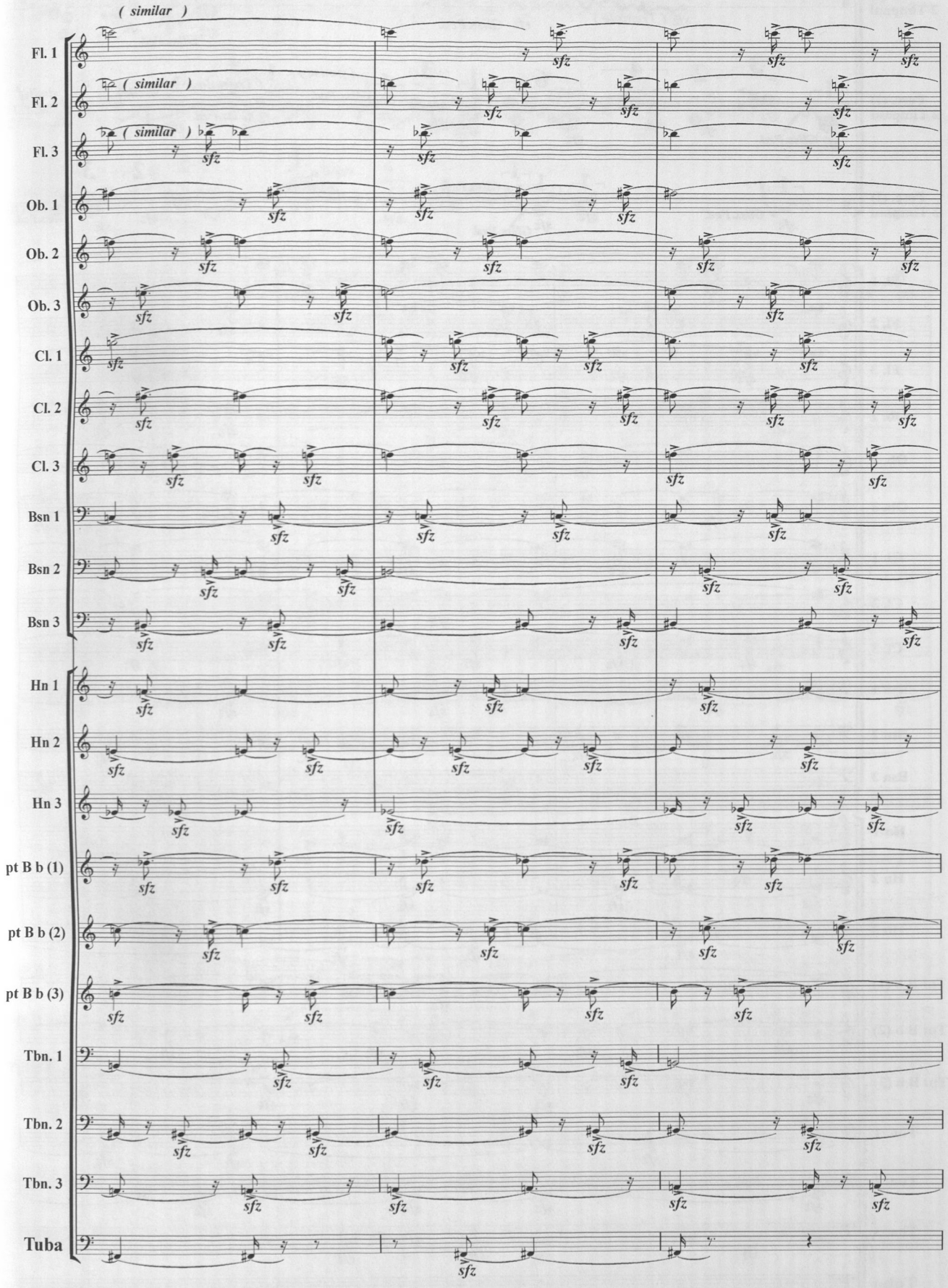
(Ben Sonoro)
(Only Noises and Scratches) (Accents)

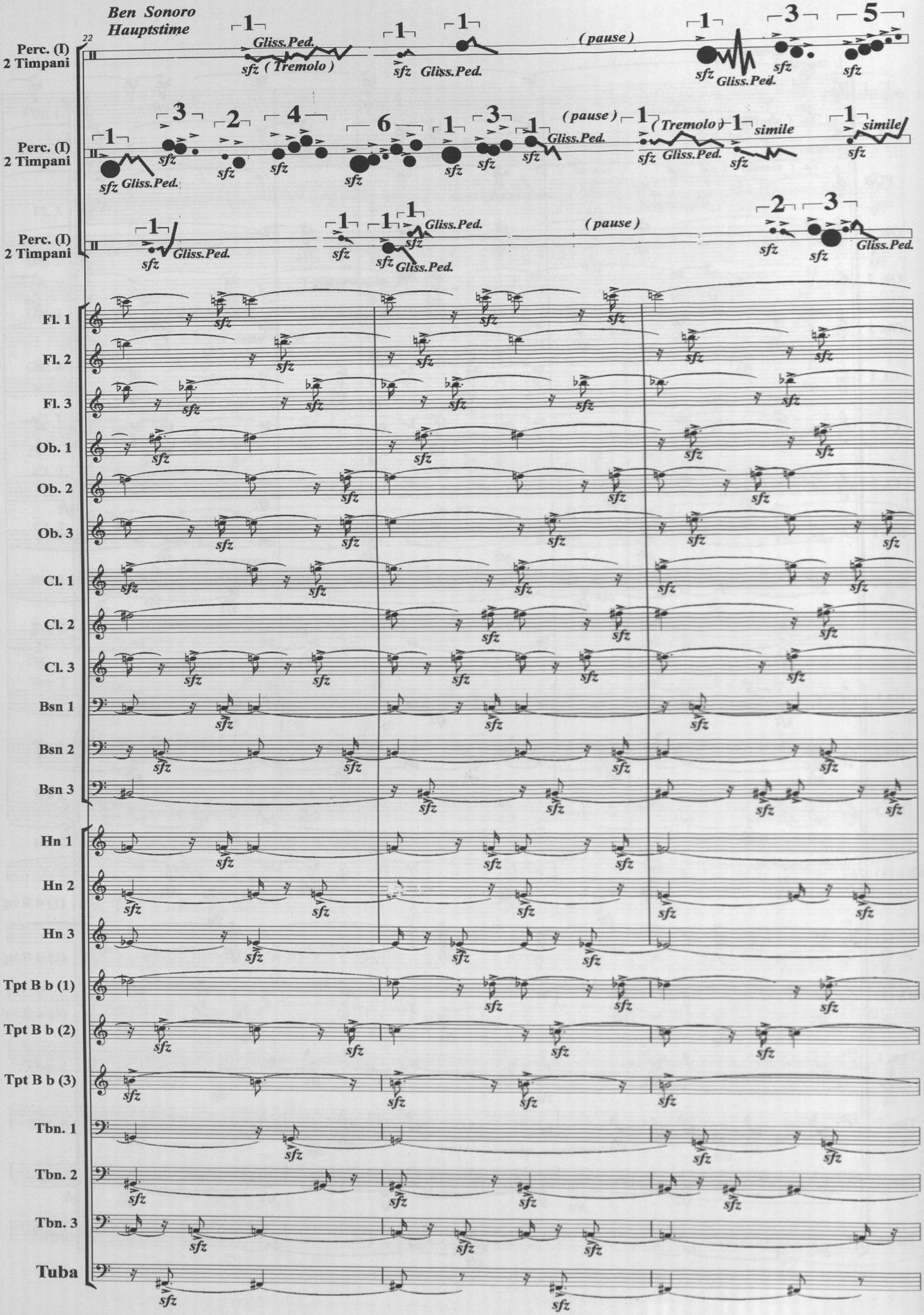
(Play with Chimes directely on the surface of Timpani (Rotation) = *)*

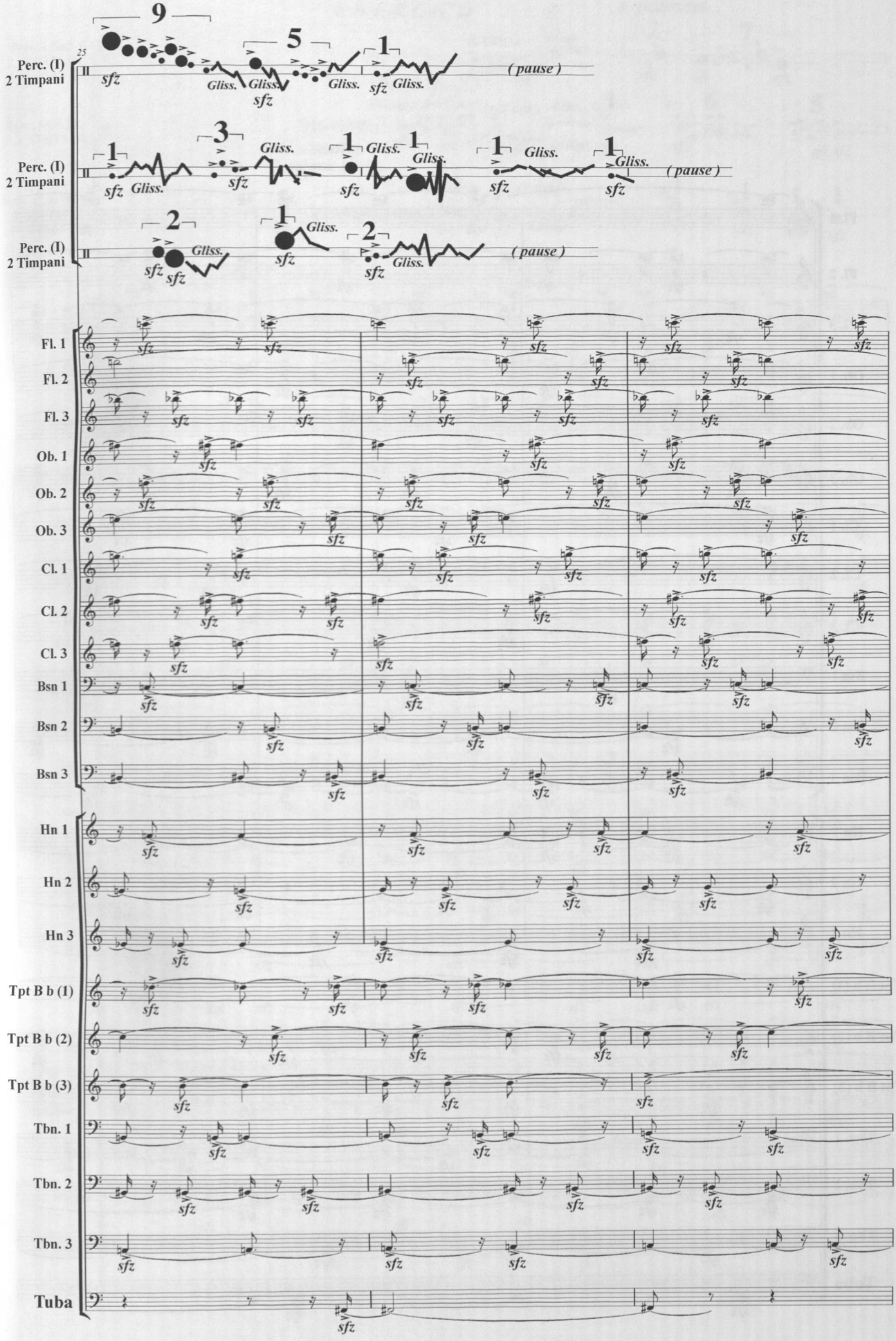


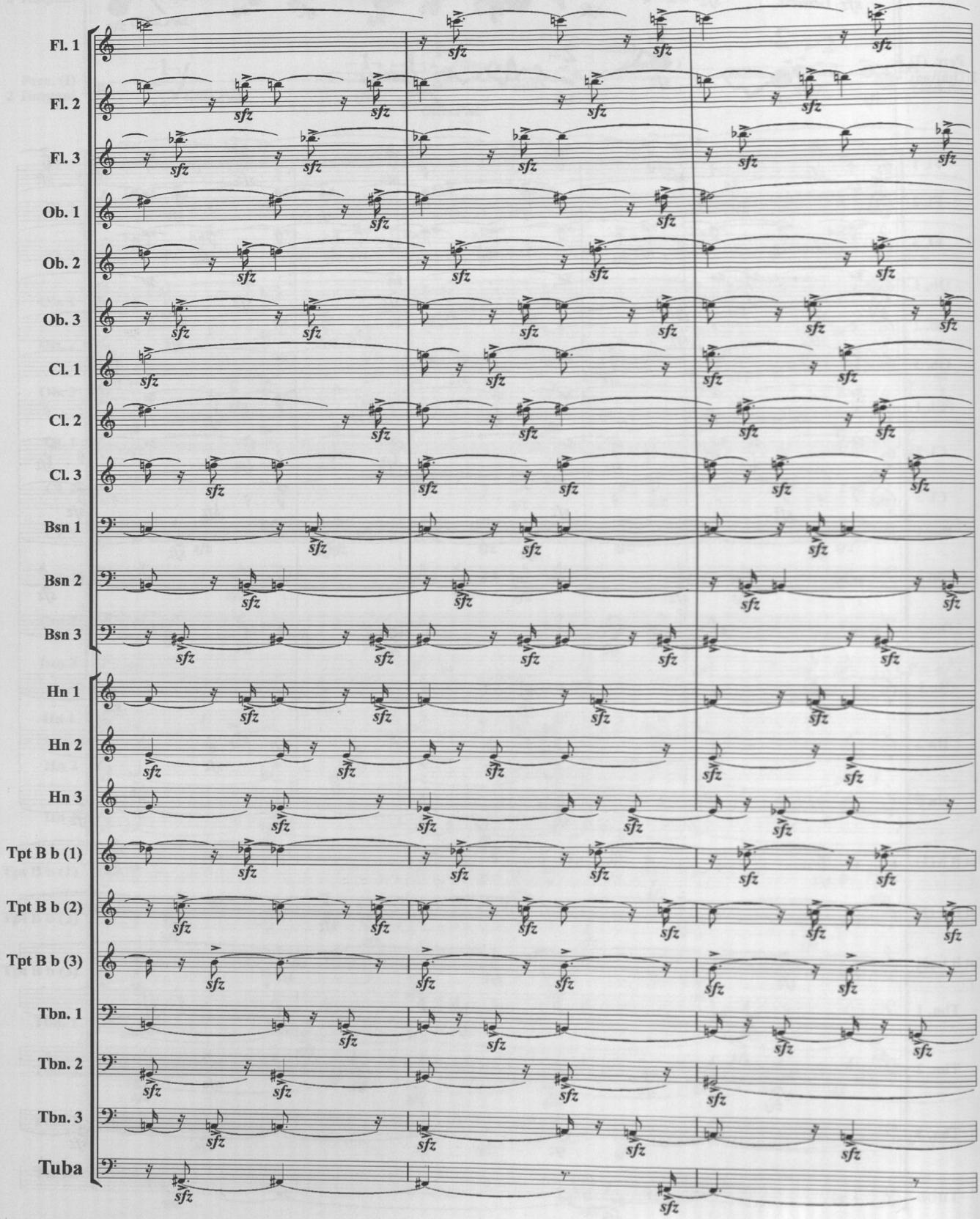

13
Perc. (I) 2 Timpani
(Small Accents)
Perc. (II) 2 Timpani
(Small Accents)
Perc. (III) 2 Timpani
(Small Accents)
(similar)
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
(flattertongue)
(Accent)
(similar)

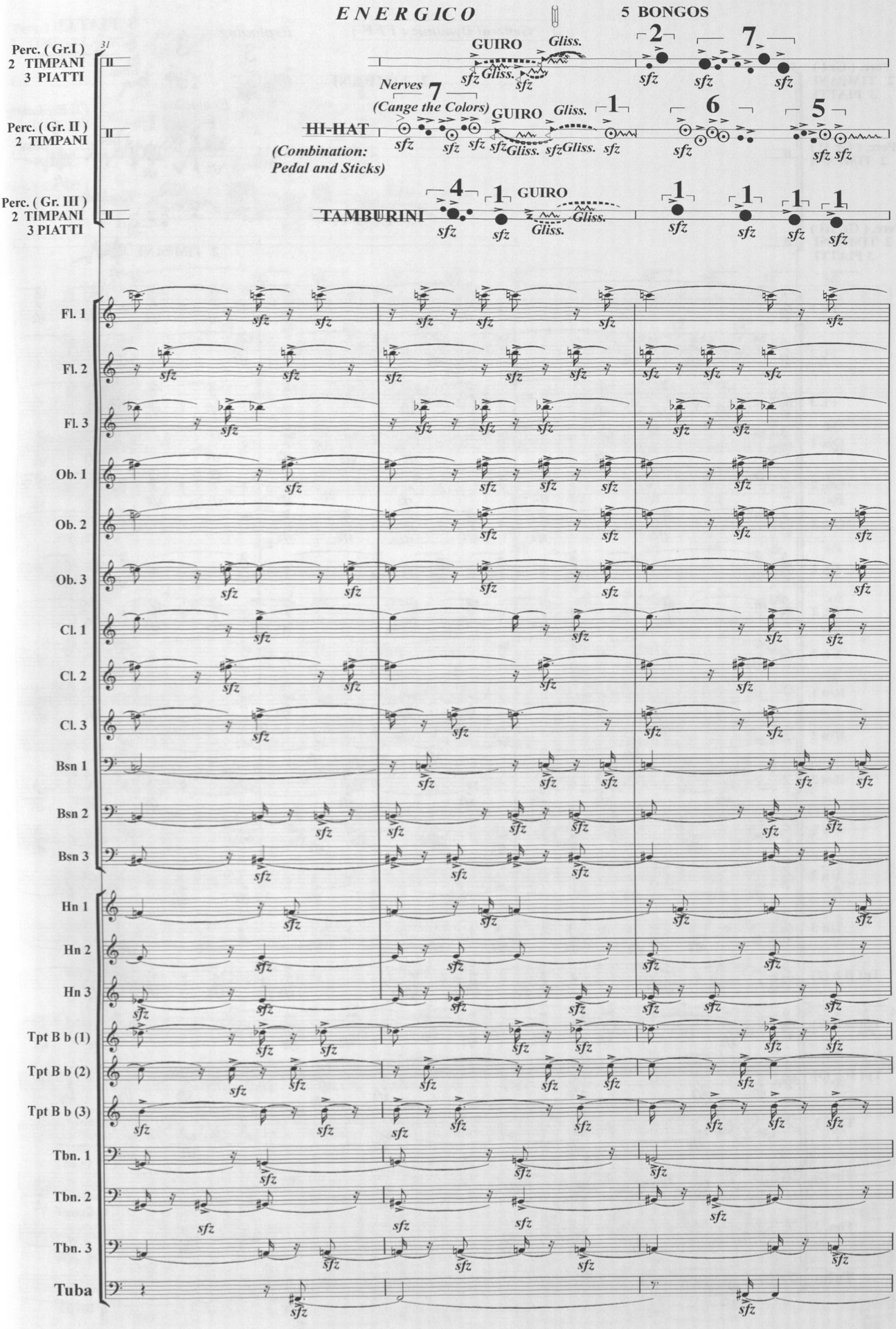

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
pt B b (1)
pt B b (2)
pt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
(Accent)
(flattertongue)
sfz

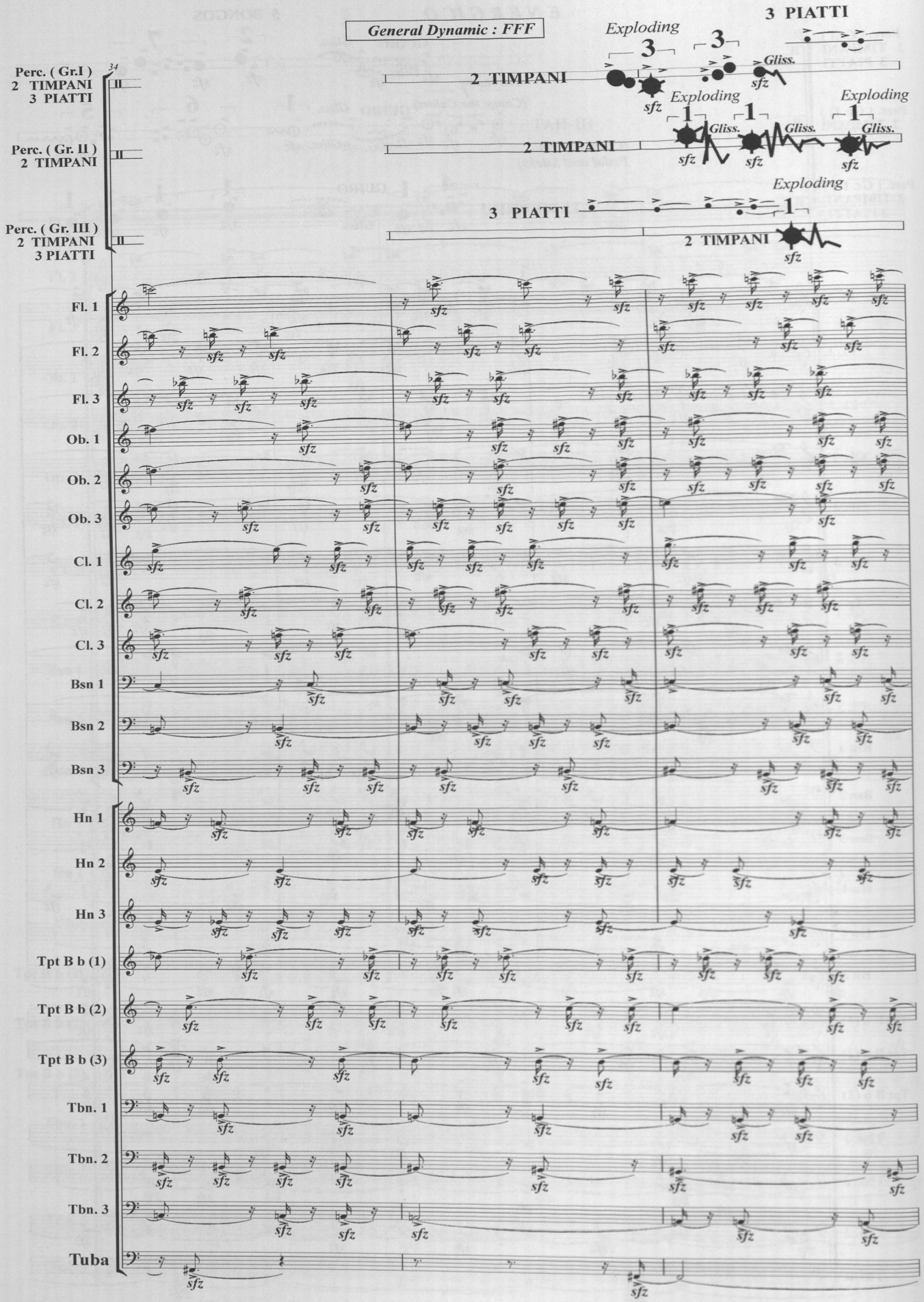

(similar)
Fl. 1
Fl. 2
(similar)
Fl. 3
(similar)
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
pt B b (1)
pt B b (2)
pt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz

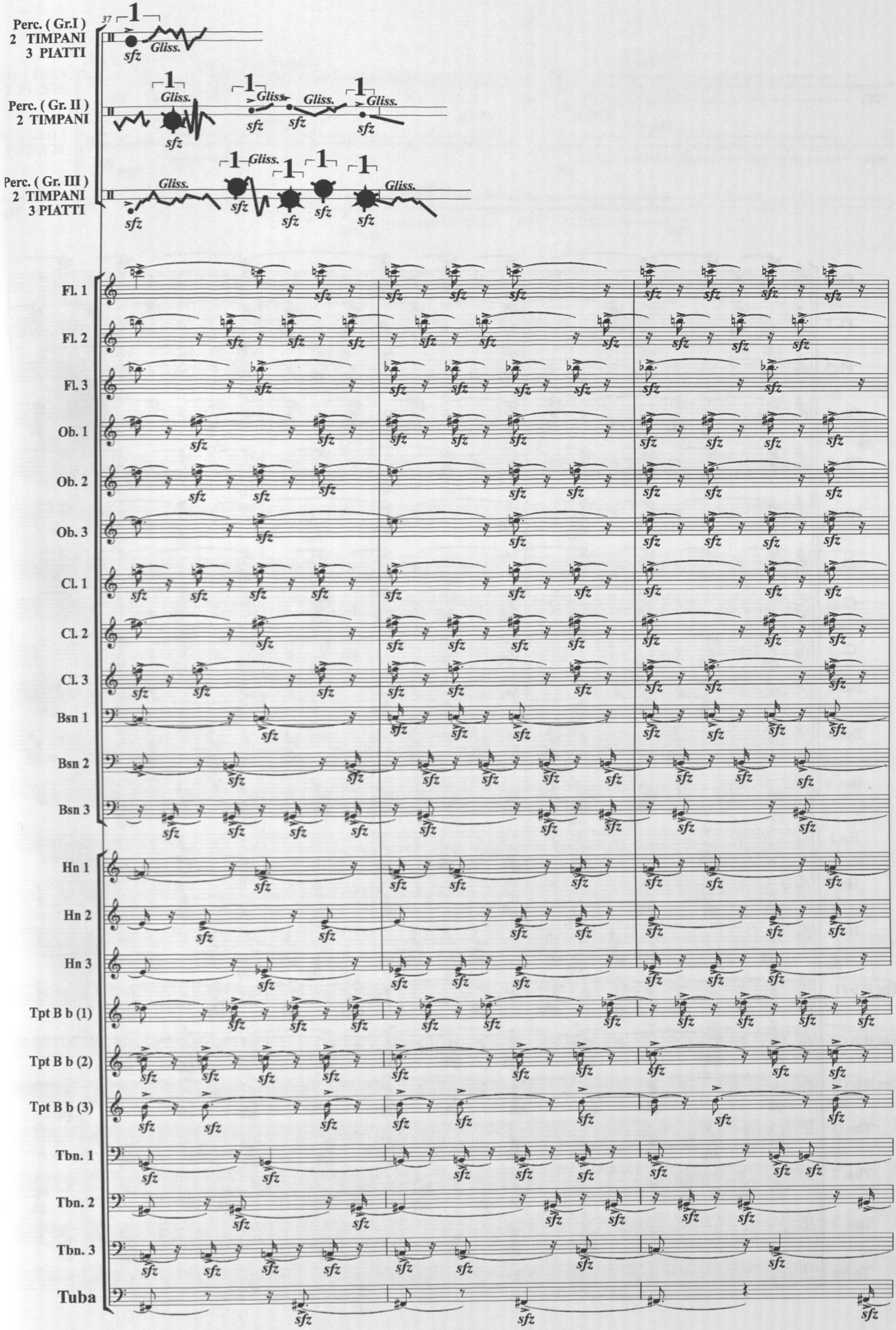

Ben Sonoro
Hauptstime
22
Perc. (I)
2 Timpani
Gliss.Ped.
(Tremolo)
(pause)
simile
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

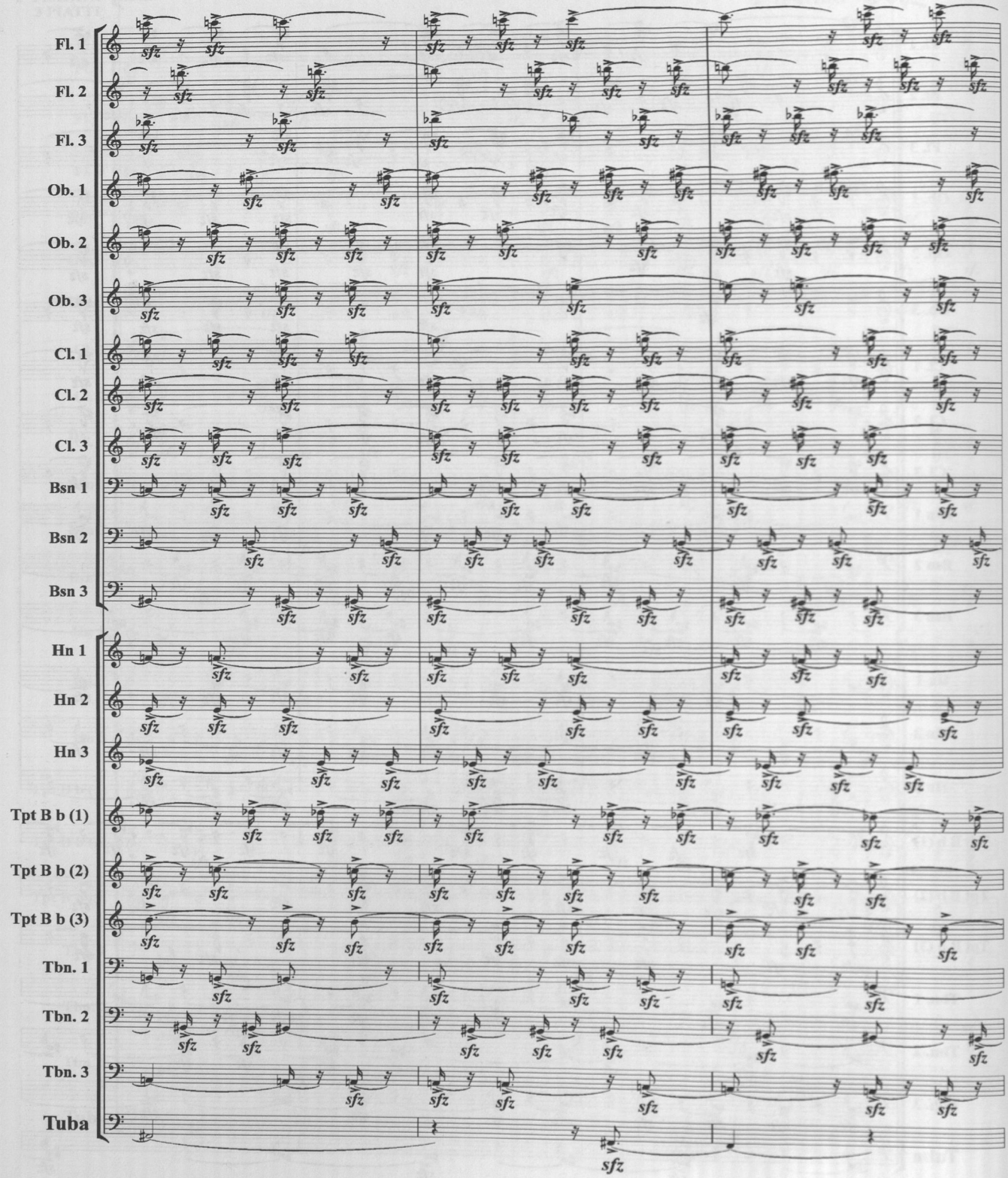

25
Perc. (I)
2 Timpani
Perc. (I)
2 Timpani
Perc. (I)
2 Timpani
(pause)
(pause)
(pause)
Gliss.
sfz
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

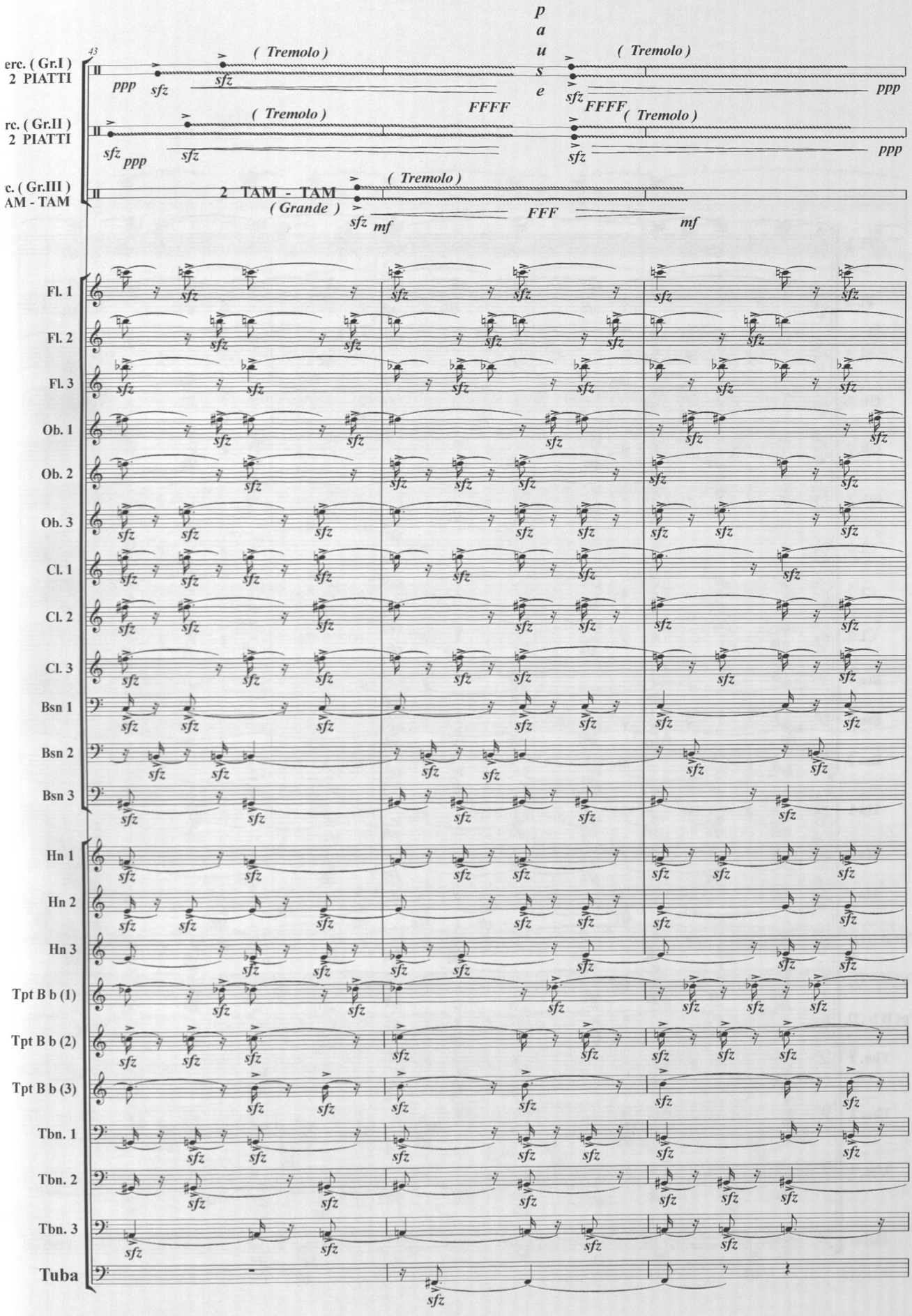

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz

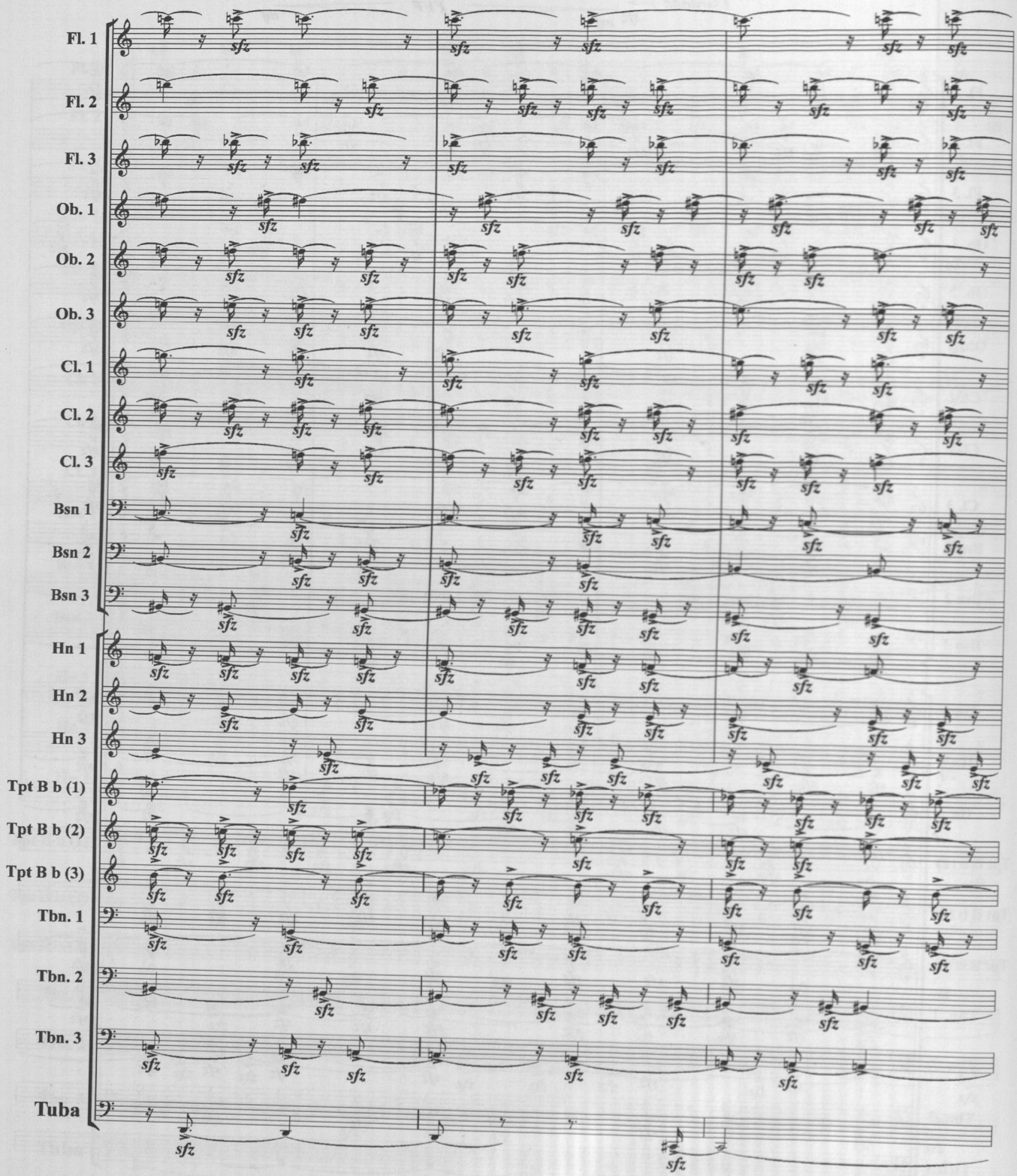

ENERGICO
5 BONGOS
Perc. (Gr.I)
2 TIMPANI
3 PIATTI
31
GUIRO
Gliss.
Nerves
(Cange the Colors)
Perc. (Gr. II)
2 TIMPANI
HI-HAT
(Combination:
Pedal and Sticks)
Perc. (Gr. III)
2 TIMPANI
3 PIATTI
TAMBURINI
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

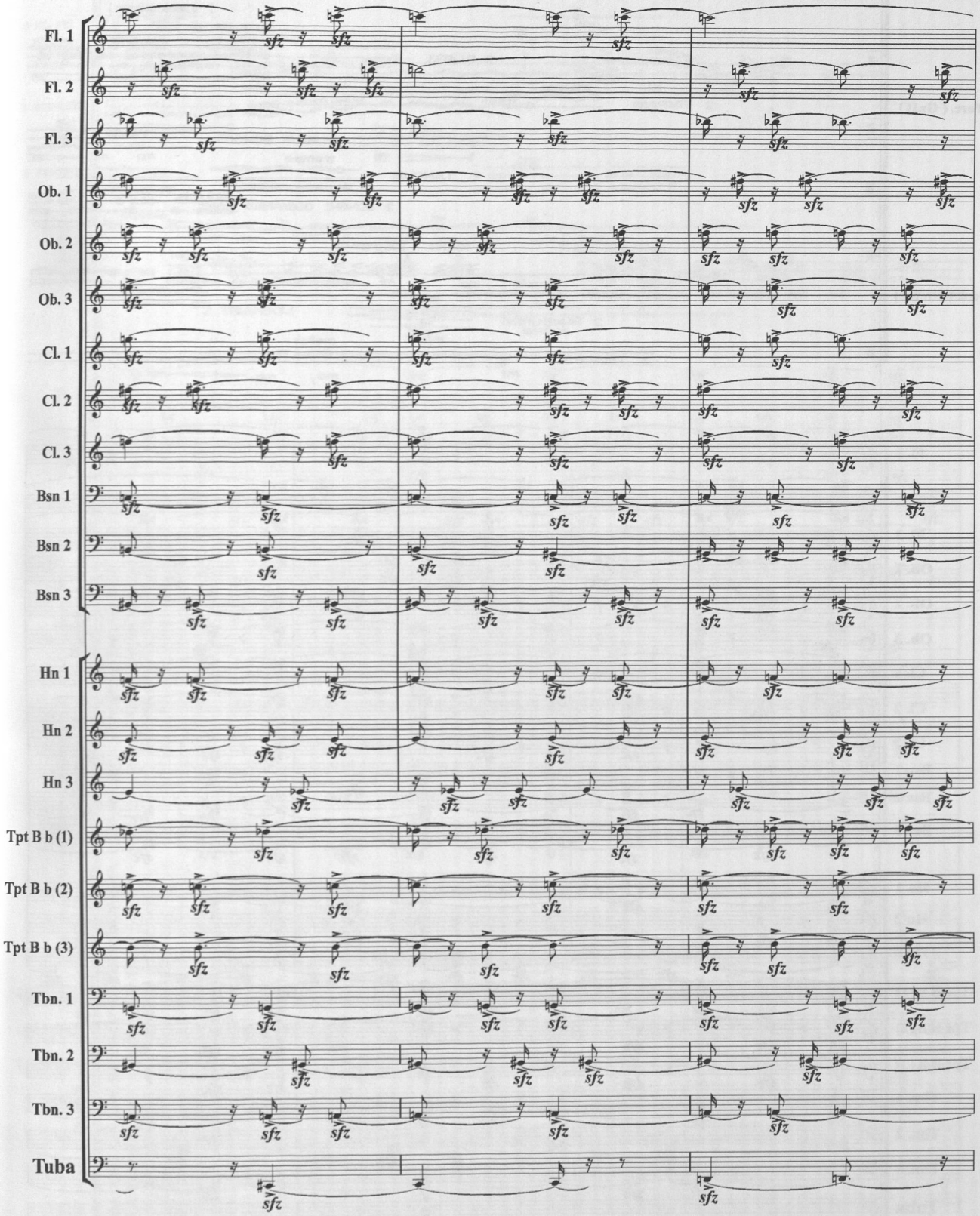

General Dynamic : FFF
Perc. (Gr.I)
2 TIMPANI
3 PIATTI
Perc. (Gr. II)
2 TIMPANI
Perc. (Gr. III)
2 TIMPANI
3 PIATTI
Exploding
3 PIATTI
2 TIMPANI
Gliss.
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

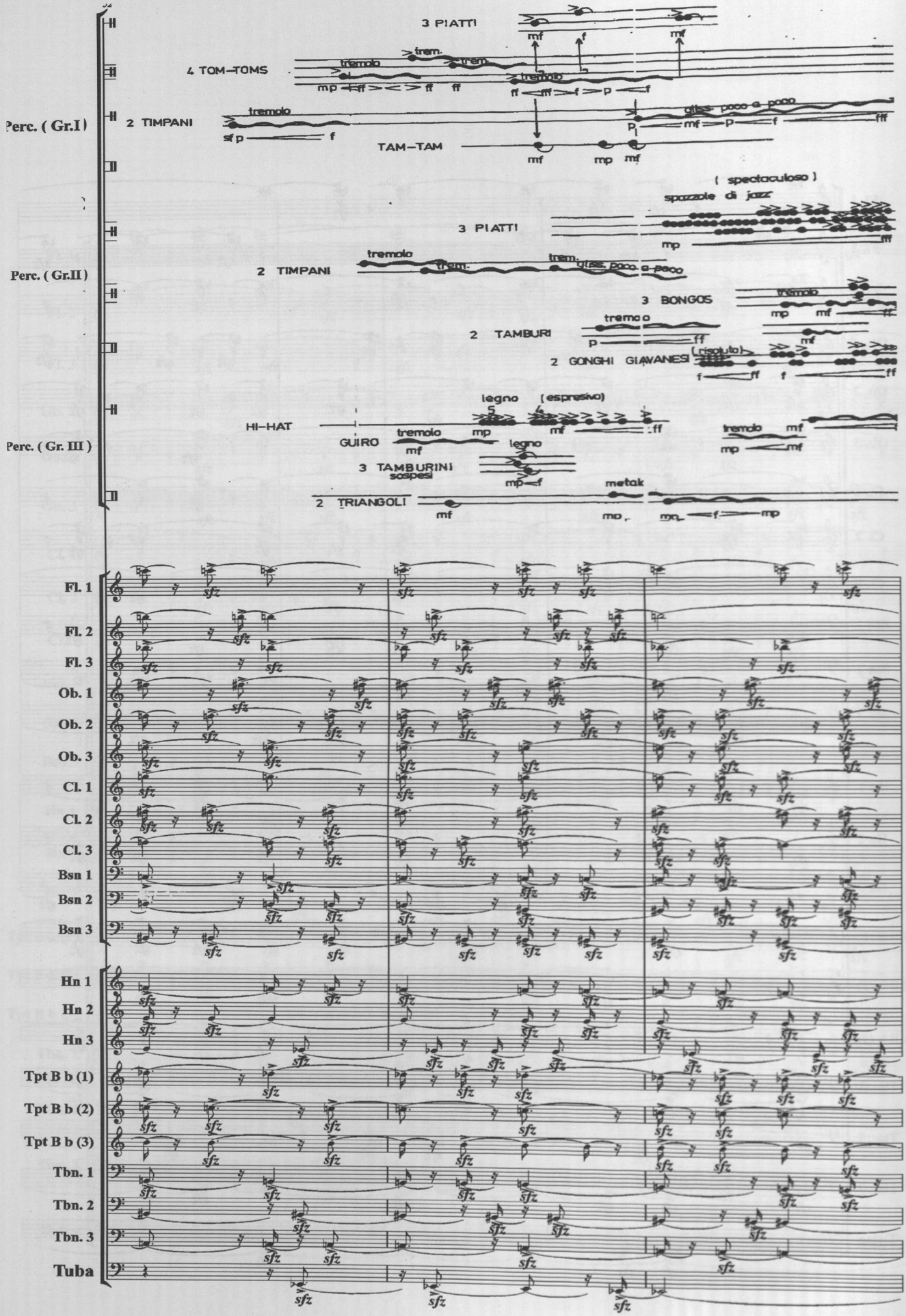

37
Perc. (Gr.I)
2 TIMPANI
3 PIATTI
Perc. (Gr. II)
2 TIMPANI
Perc. (Gr. III)
2 TIMPANI
3 PIATTI
Gliss.
sfz
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

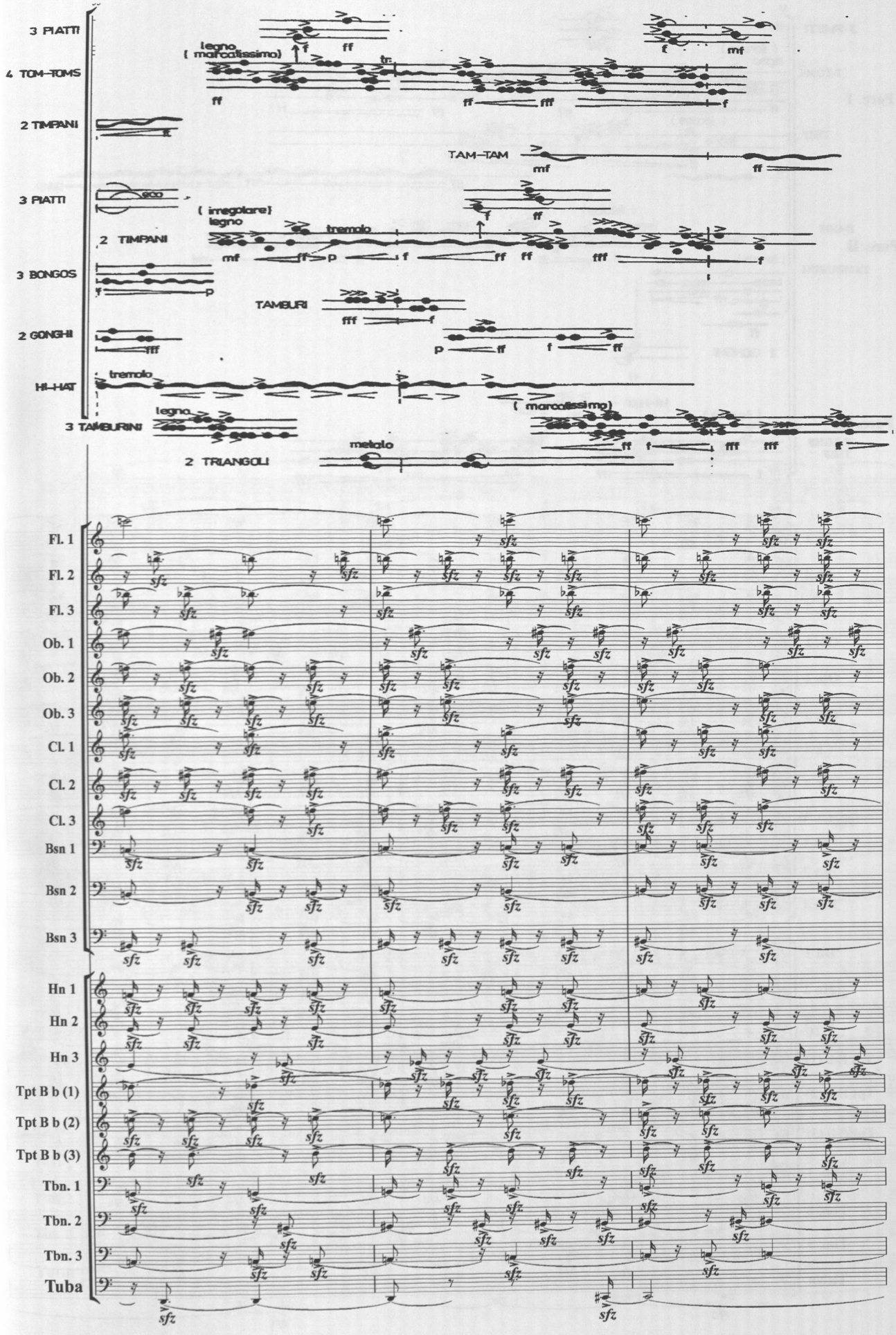

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz

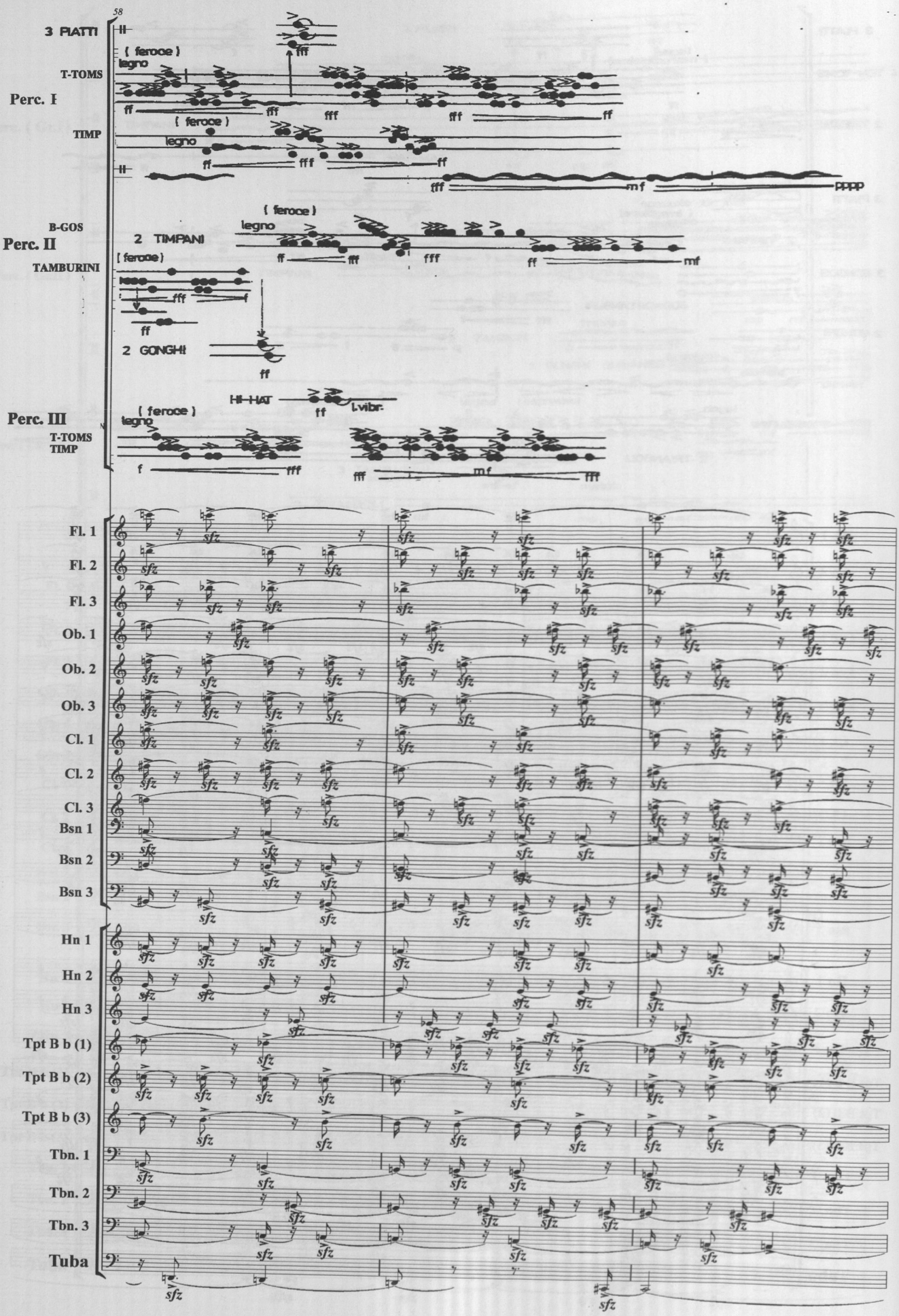

p
a
u
s
e
43
erc. (Gr.I)
2 PIATTI
(Tremolo)
ppp
sfz
sfz
FFFF
(Tremolo)
sfz
FFFF
(Tremolo)
ppp
rc. (Gr.II)
2 PIATTI
(Tremolo)
sfz
ppp
sfz
FFFF
(Tremolo)
sfz
ppp
c. (Gr.III)
AM - TAM
2 TAM - TAM
(Grande)
(Tremolo)
sfz
mf
FFF
mf
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

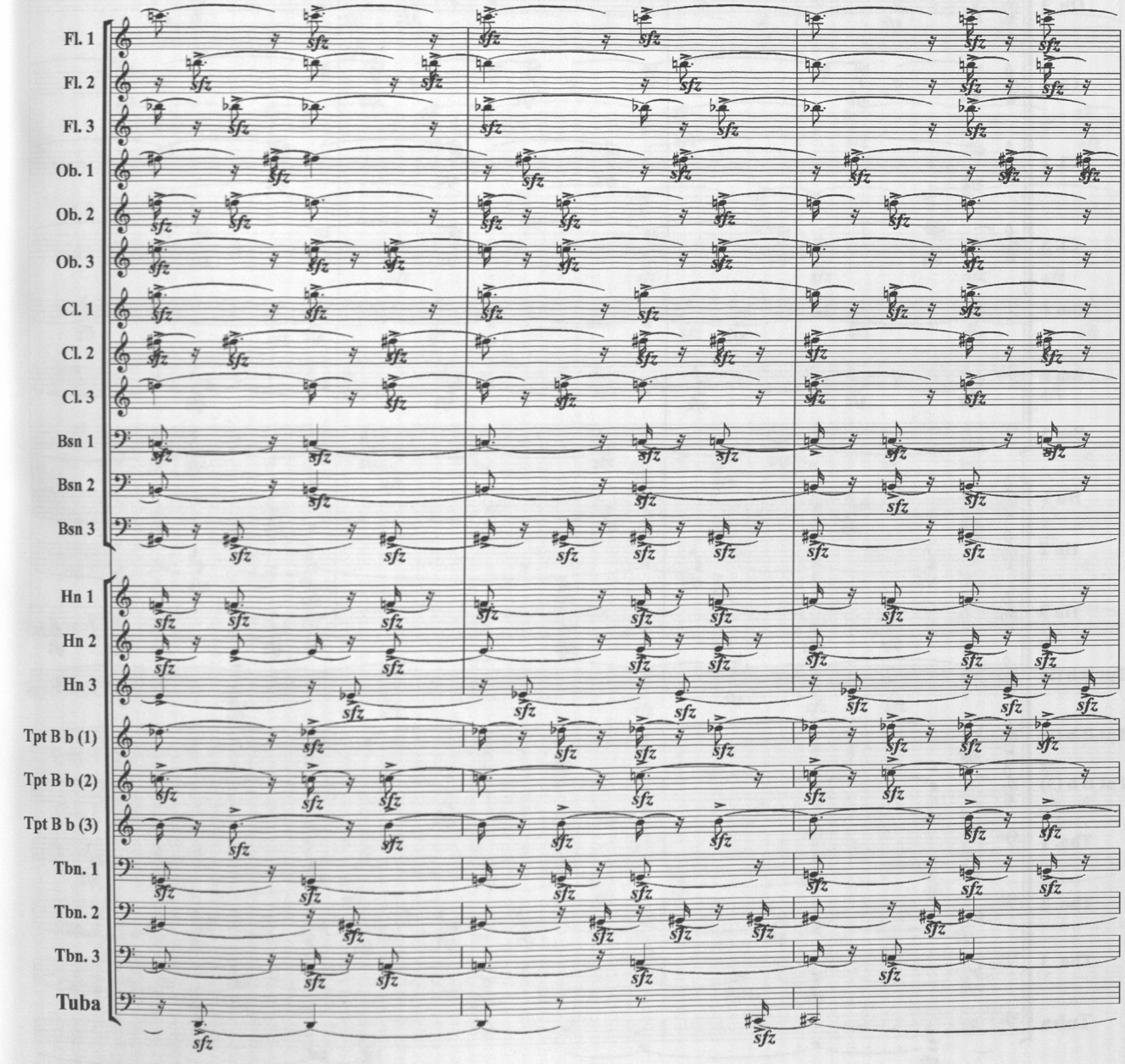

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz

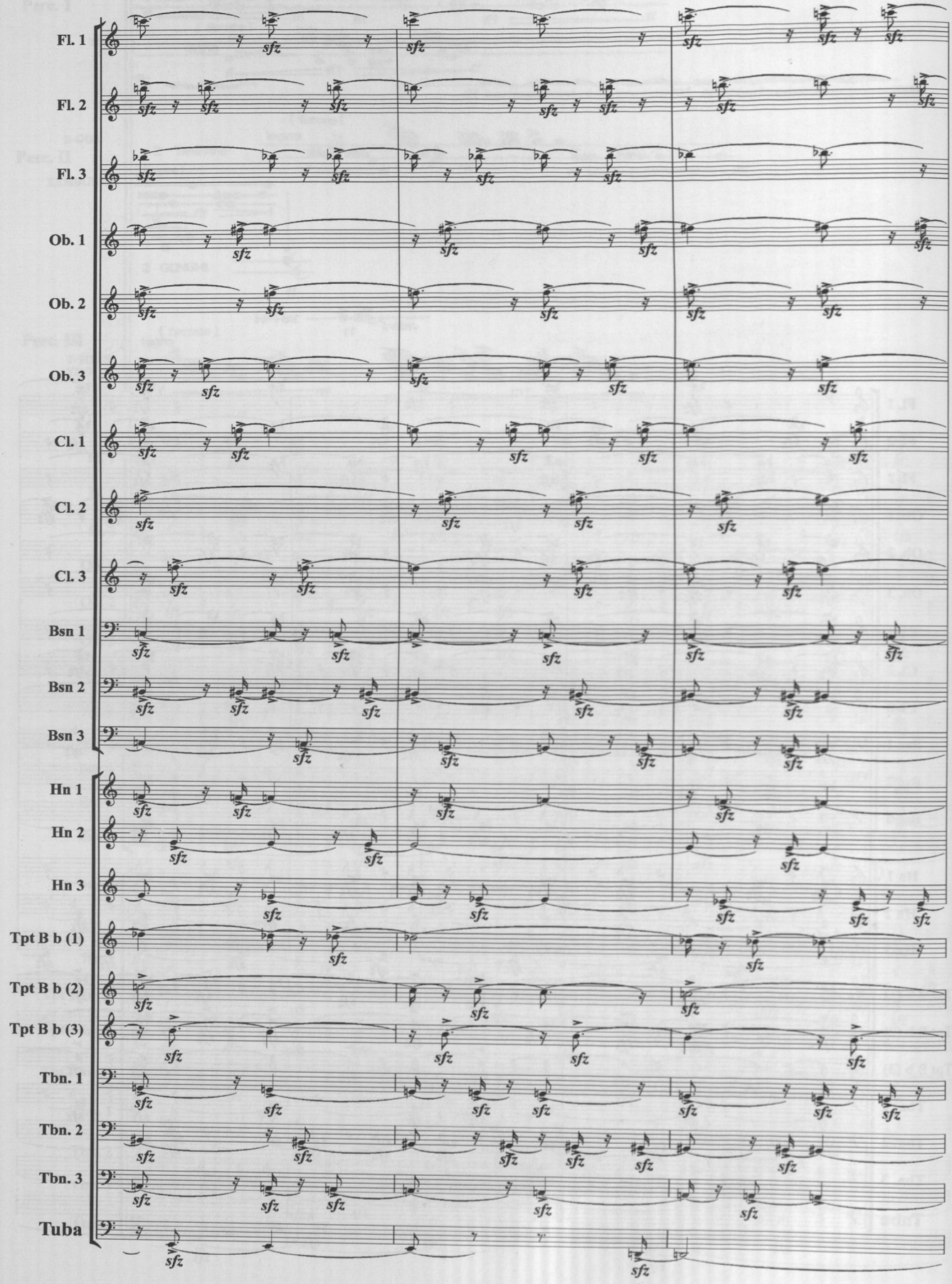

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

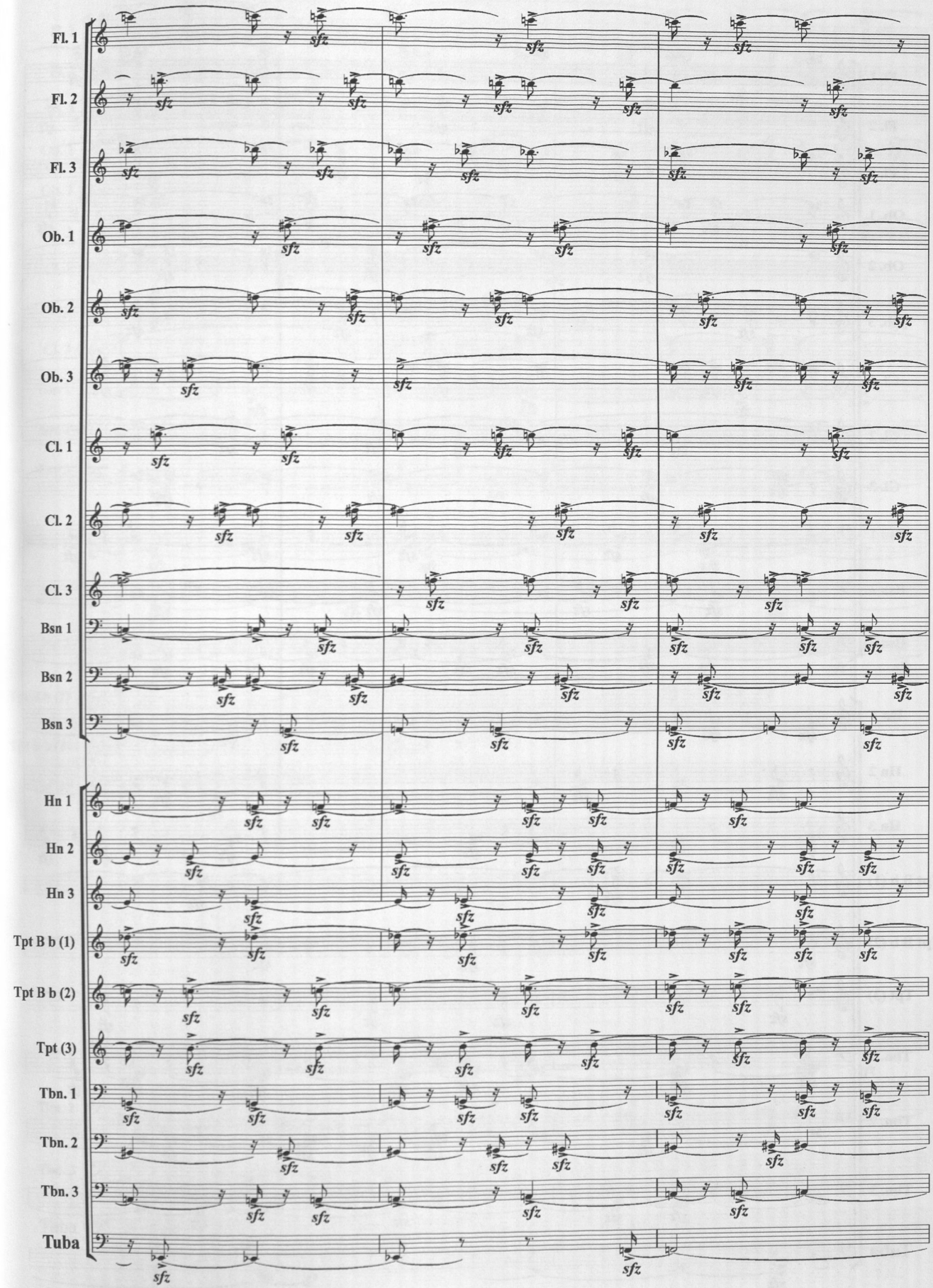

Perc. (Gr.I)
3 PIATTI
4 TOM-TOMS
2 TIMPANI
TAM-TAM
Perc. (Gr.II)
(spettacoloso)
spazzole di jazz
3 PIATTI
2 TIMPANI
3 BONGOS
2 TAMBURI
2 GONGHI GIAVANESI
(risoluto)
Perc. (Gr. III)
HI-HAT
legno
(espresivo)
GUIRO
3 TAMBURINI
sospesi
2 TRIANGOLI
metak
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

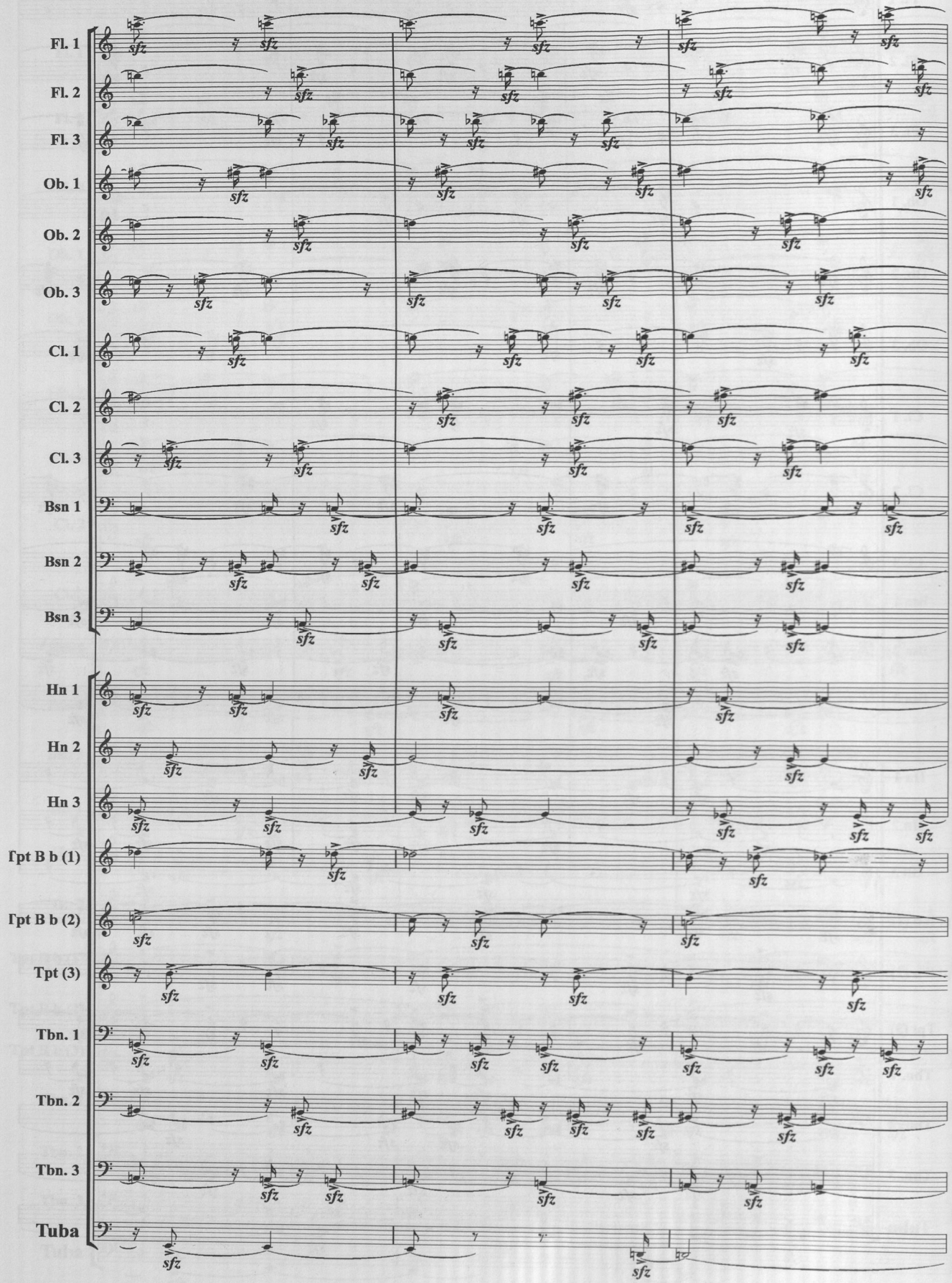

3 PIATTI
4 TOM-TOMS
2 TIMPANI
TAM-TAM
3 PIATTI
2 TIMPANI
3 BONGOS
TAMBURI
2 GONGHI
HI-HAT
3 TAMBURINI
2 TRIANGOLI
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

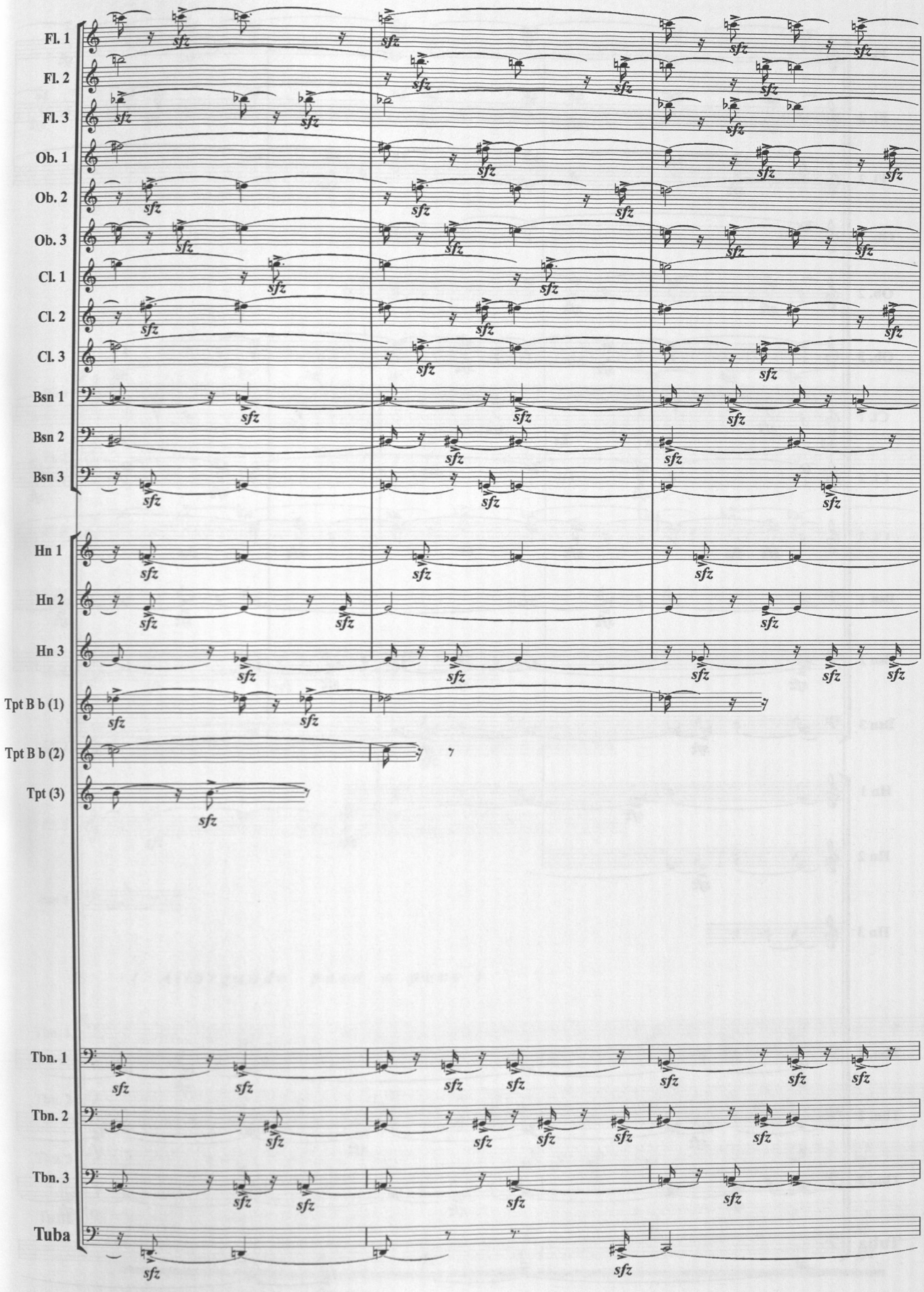

58
3 PIATTI
T-TOMS
Perc. I
TIMP
{ feroce }
legno
B-GOS
Perc. II
2 TIMPANI
TAMBURINI
2 GONGHI
HI-HAT
l.vibr.
Perc. III
T-TOMS
TIMP
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

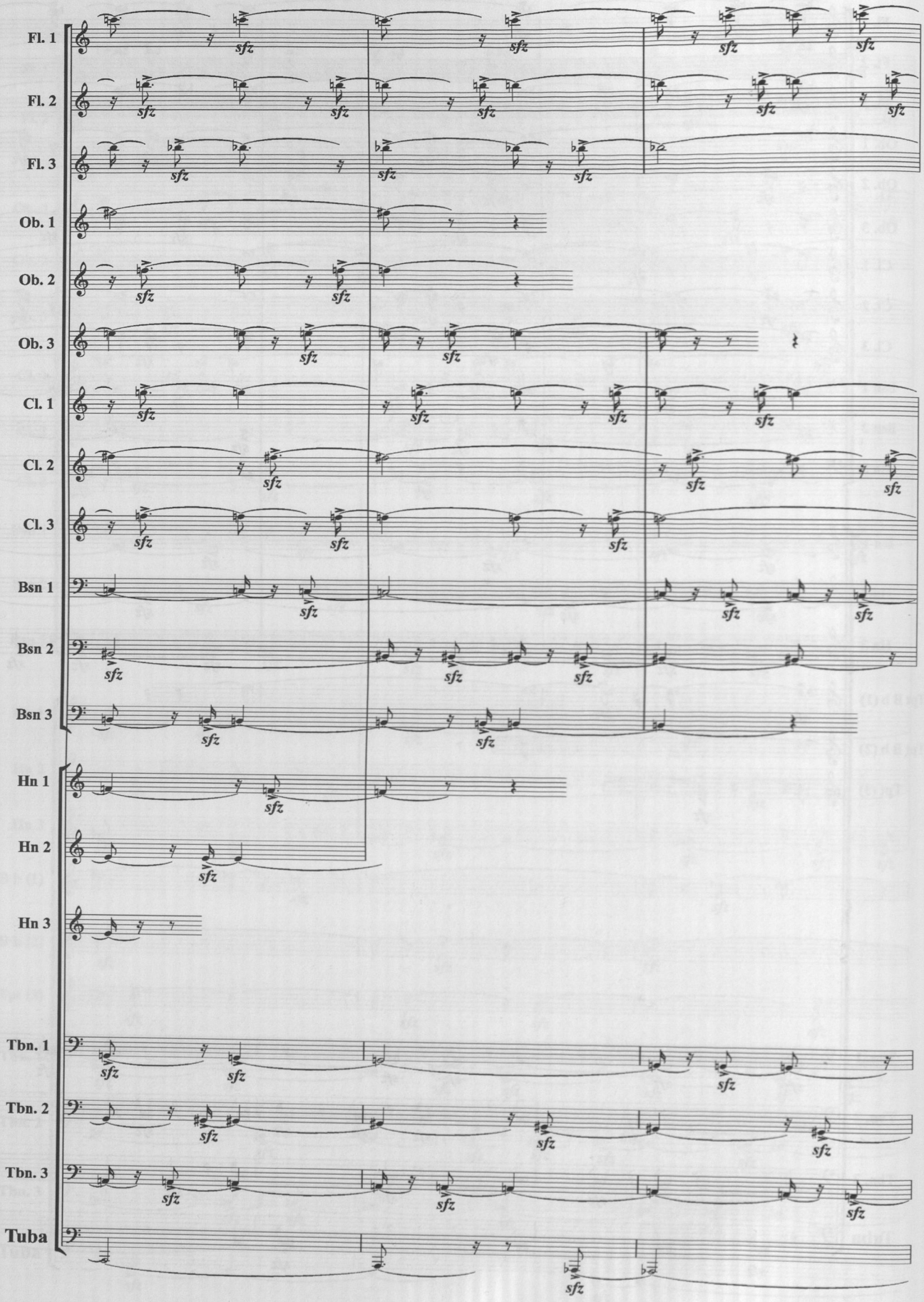

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

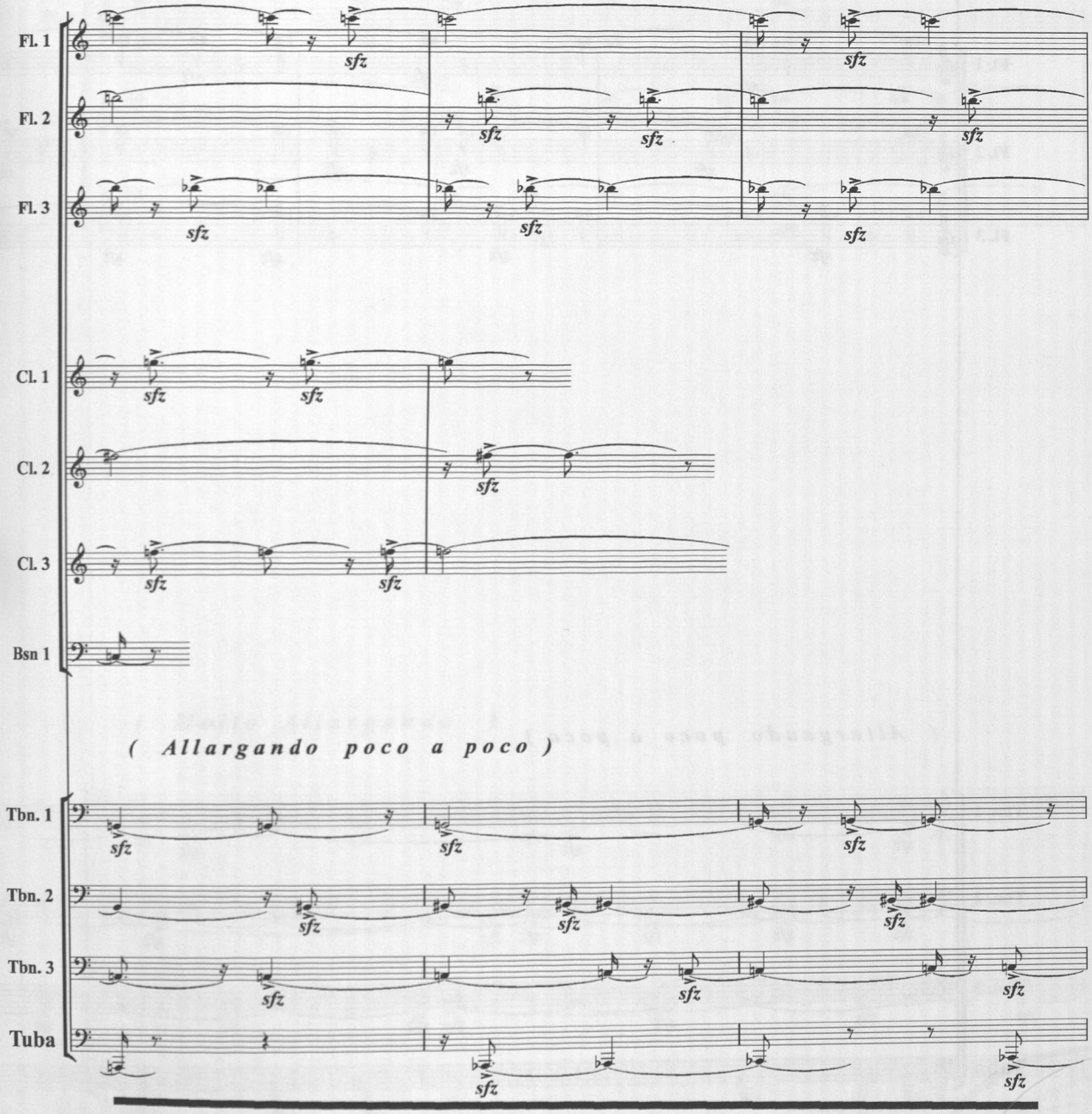

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt B b (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

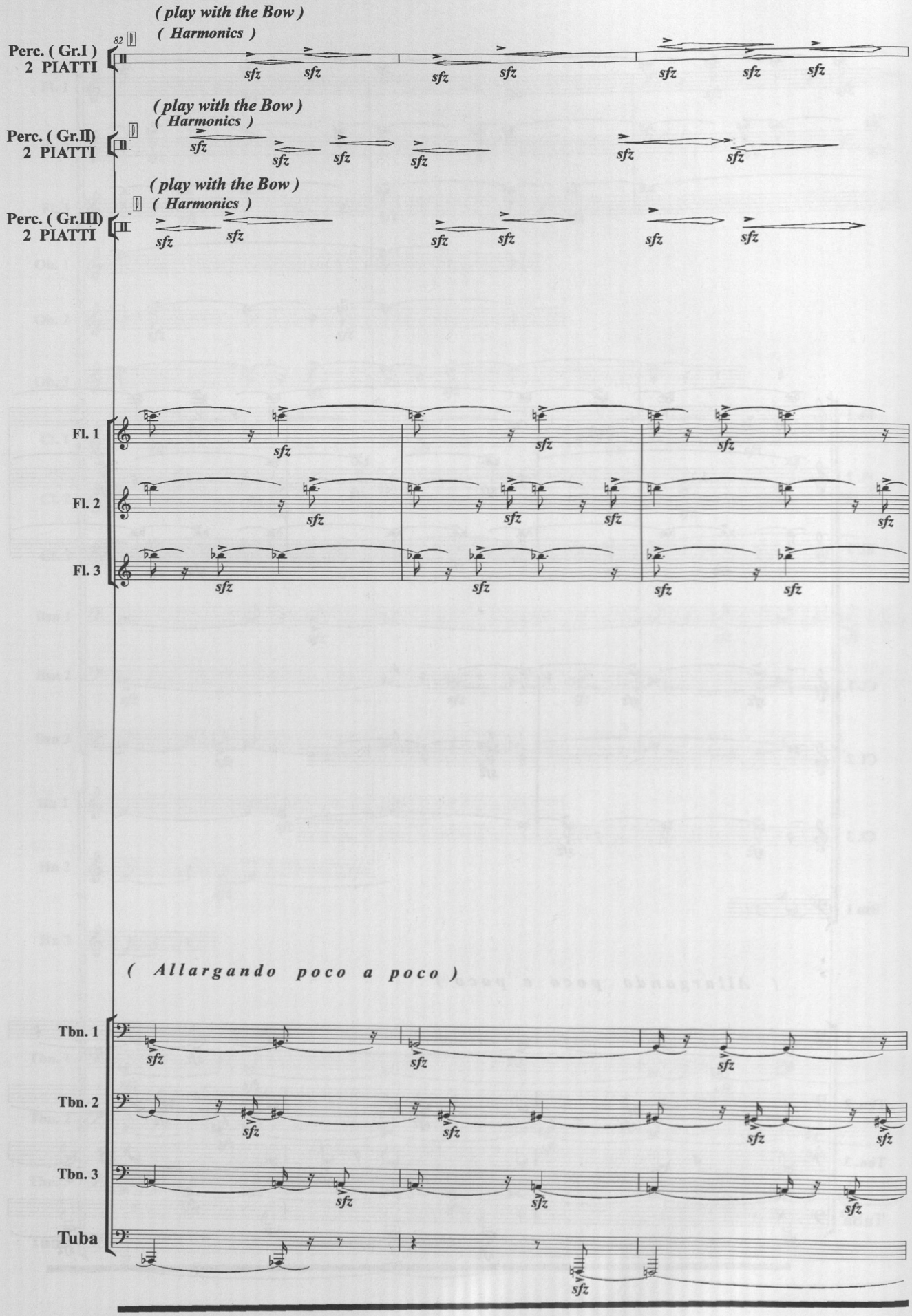

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

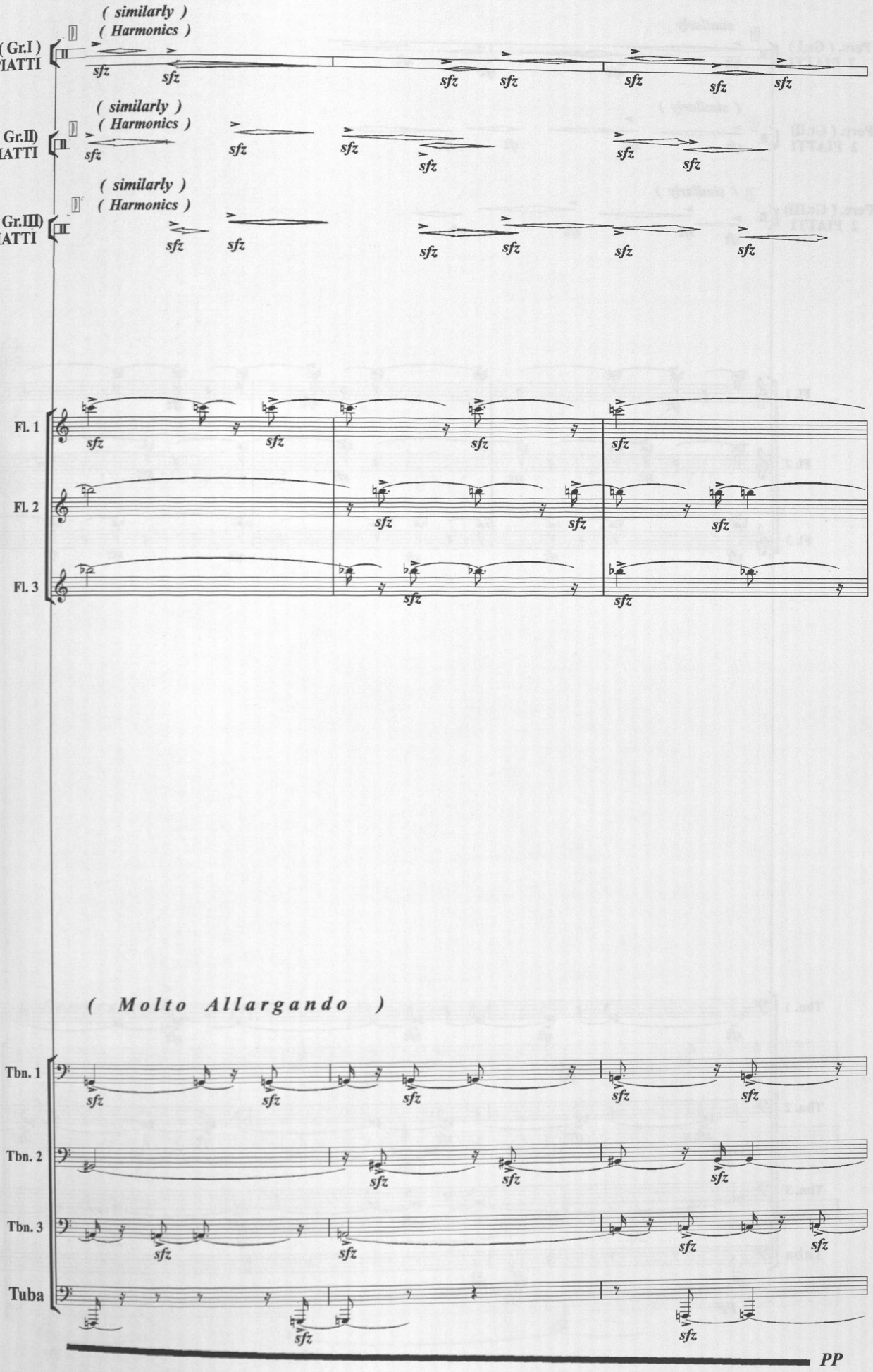

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz

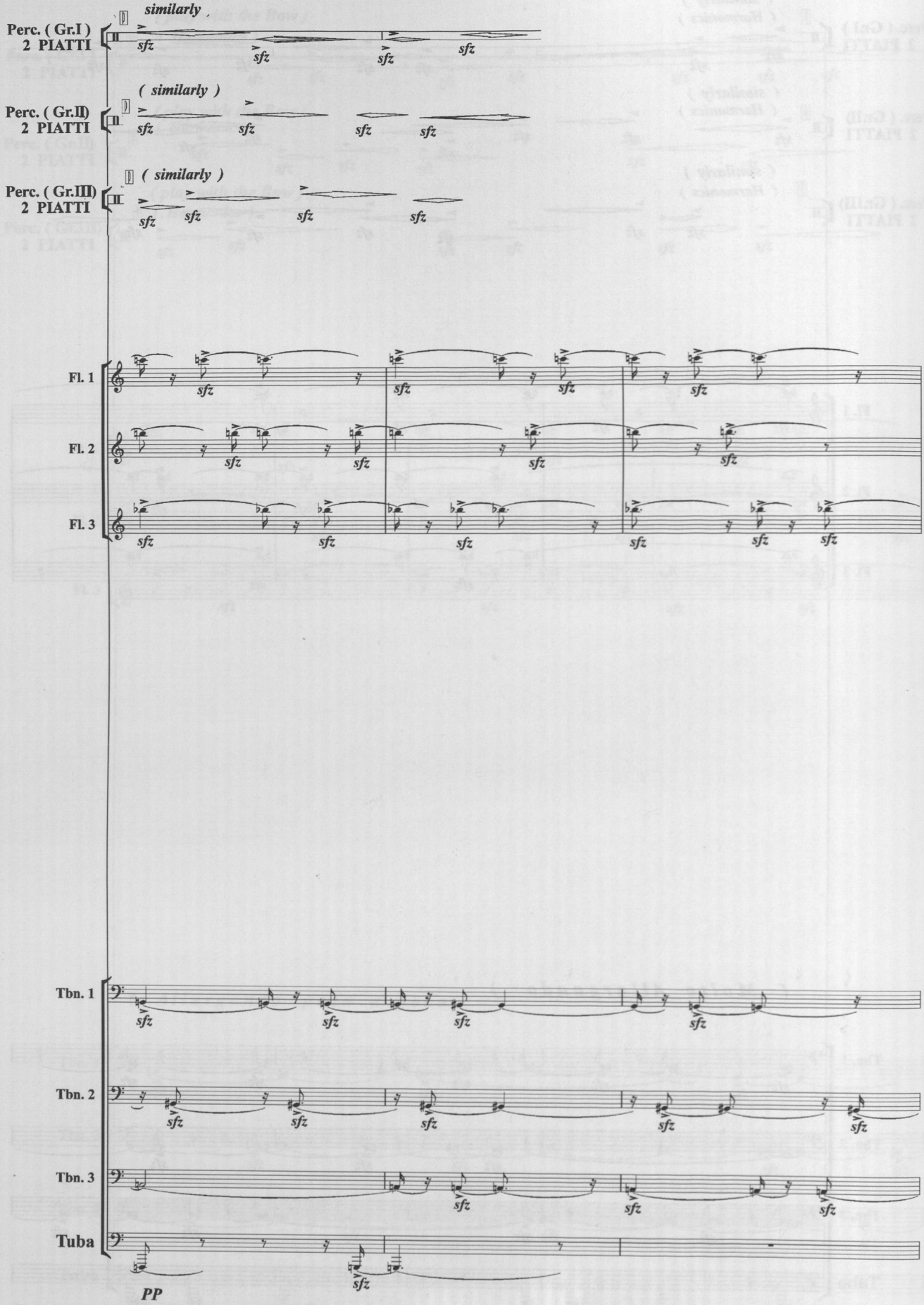

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt B b (1)
Tpt B b (2)
Tpt (3)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz

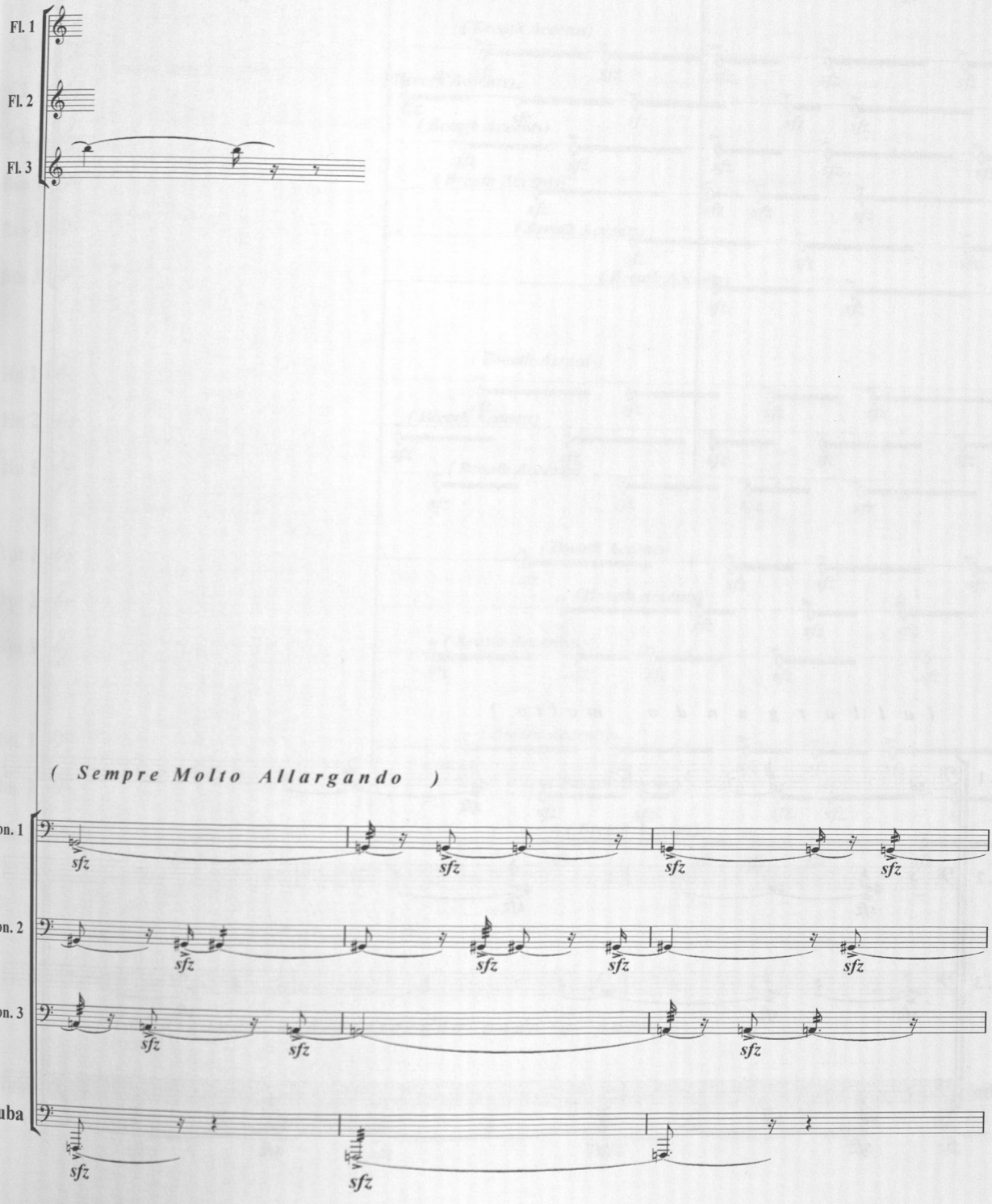

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz

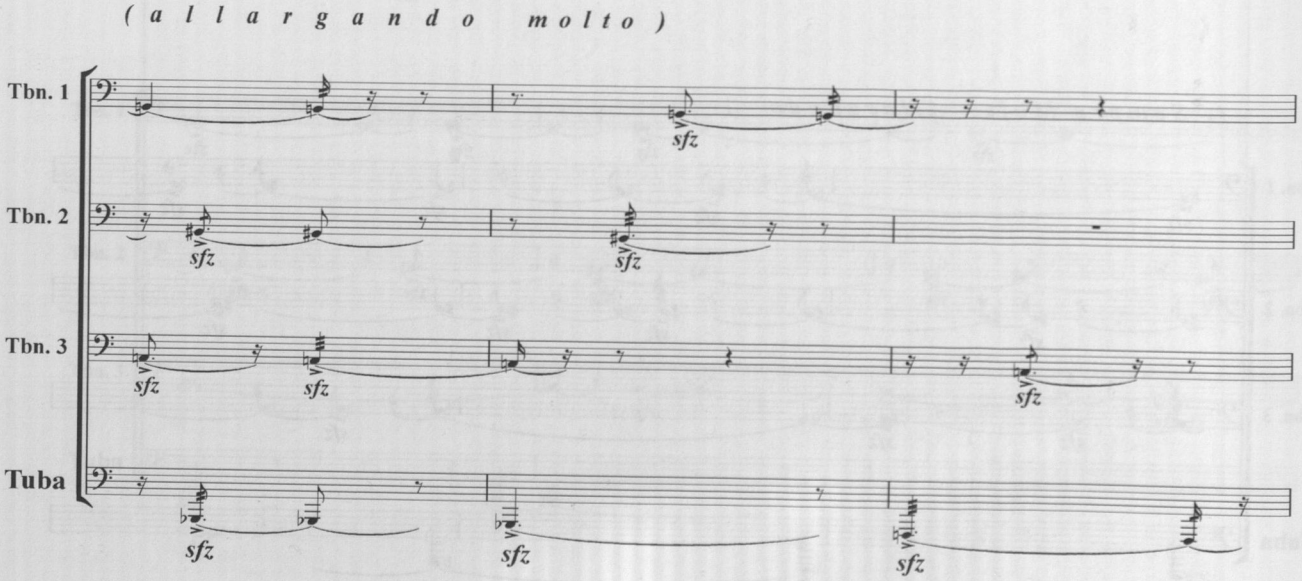

Fl. 1
Fl. 2
Fl. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
(Allargando poco a poco)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz

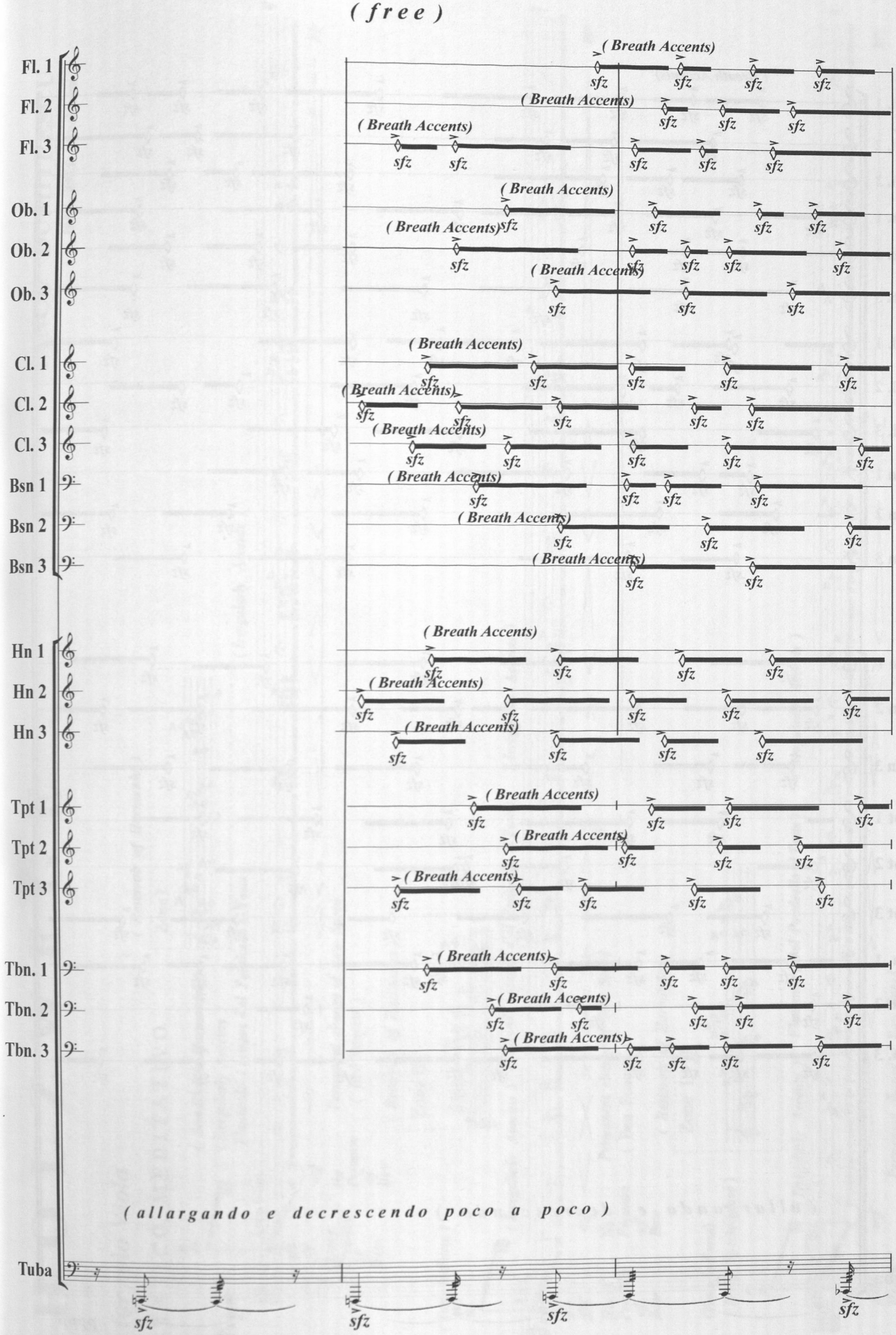

(play with the Bow)
(Harmonics)
82
Perc. (Gr.I)
2 PIATTI
(play with the Bow)
(Harmonics)
Perc. (Gr.II)
2 PIATTI
(play with the Bow)
(Harmonics)
Perc. (Gr.III)
2 PIATTI
Fl. 1
Fl. 2
Fl. 3
(Allargando poco a poco)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba

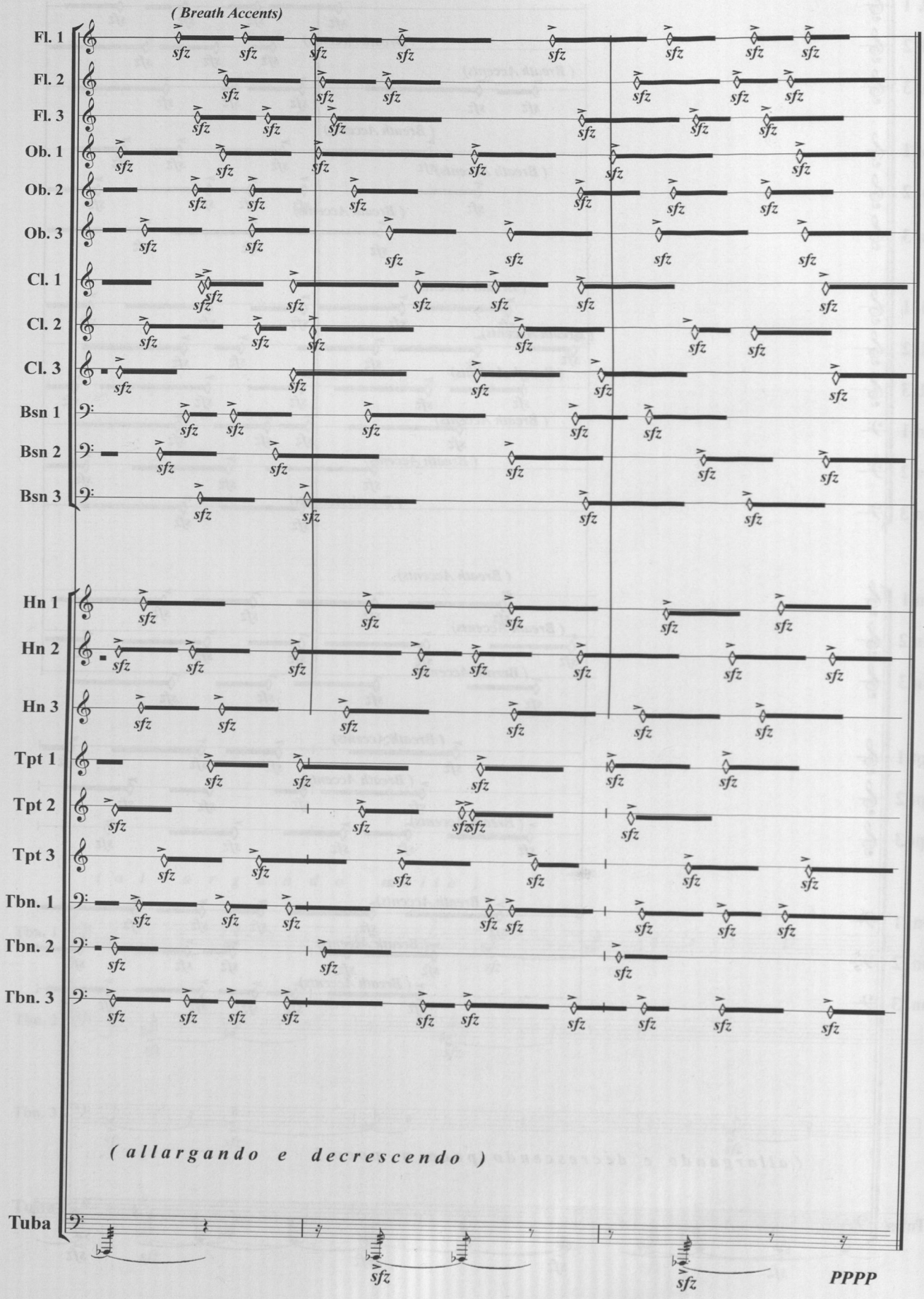

(similarly)
(Harmonics)
Perc. (Gr.I)
2 PIATTI
(similarly)
(Harmonics)
Perc. (Gr.II)
2 PIATTI
(similarly)
(Harmonics)
Perc. (Gr.III)
2 PIATTI
Fl. 1
Fl. 2
Fl. 3
(Molto Allargando)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz
PP


similarly
Perc. (Gr.I)
2 PIATTI
(similarly)
Perc. (Gr.II)
2 PIATTI
(similarly)
Perc. (Gr.III)
2 PIATTI
Fl. 1
Fl. 2
Fl. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz
PP


Fl. 1
Fl. 2
Fl. 3
(Sempre Molto Allargando)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz


(a l l a r g a n d o m o l t o)
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
sfz


(free)
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt 1
Tpt 2
Tpt 3
Tbn. 1
Tbn. 2
Tbn. 3
(Breath Accents)
sfz
(allargando e decrescendo poco a poco)
Tuba

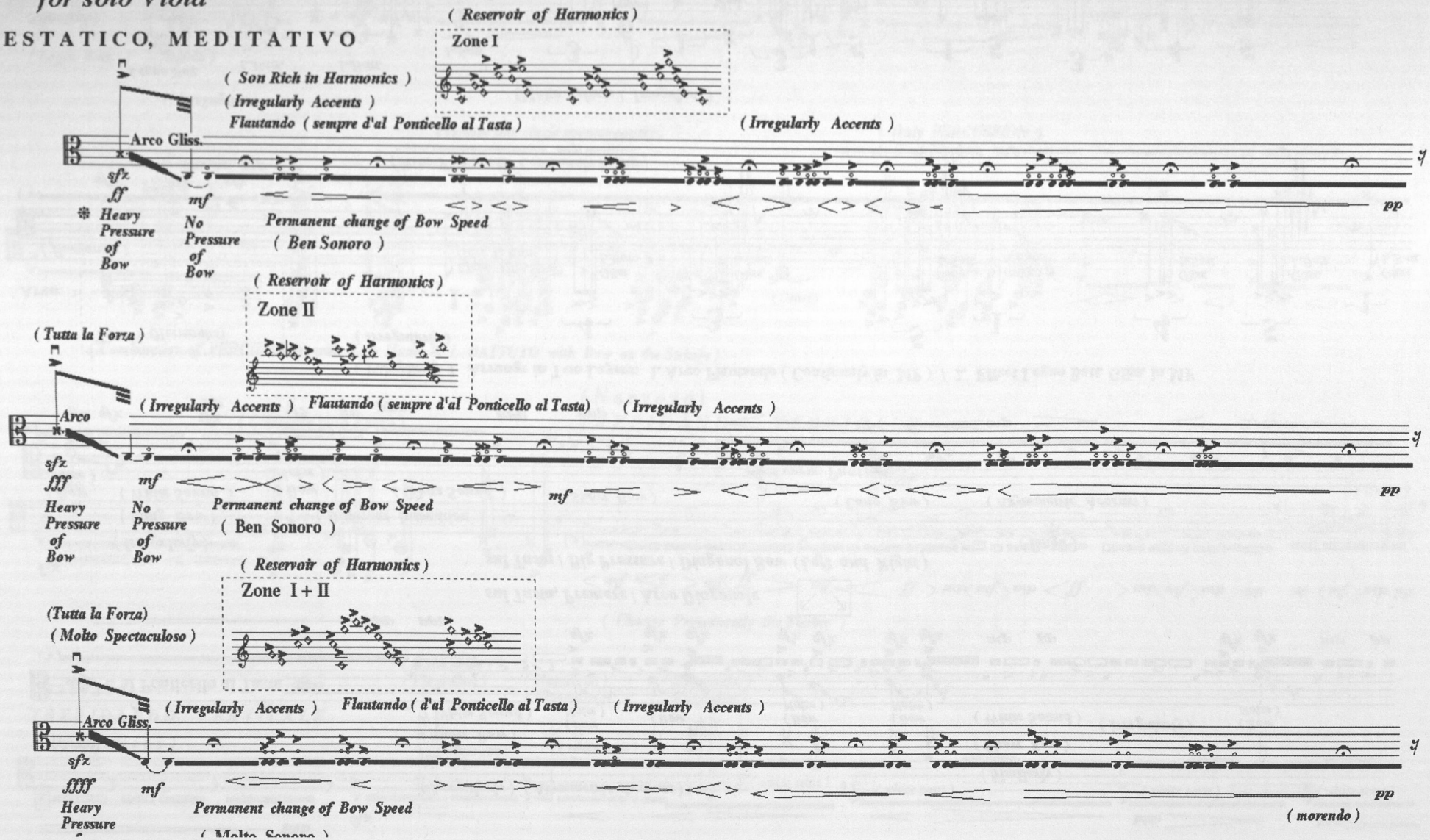

(Breath Accents)
Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Bsn 1
Bsn 2
Bsn 3
Hn 1
Hn 2
Hn 3
Tpt 1
Tpt 2
Tpt 3
Tbn. 1
Tbn. 2
Tbn. 3
(a l l a r g a n d o e d e c r e s c e n d o)
Tuba
sfz
PPPP

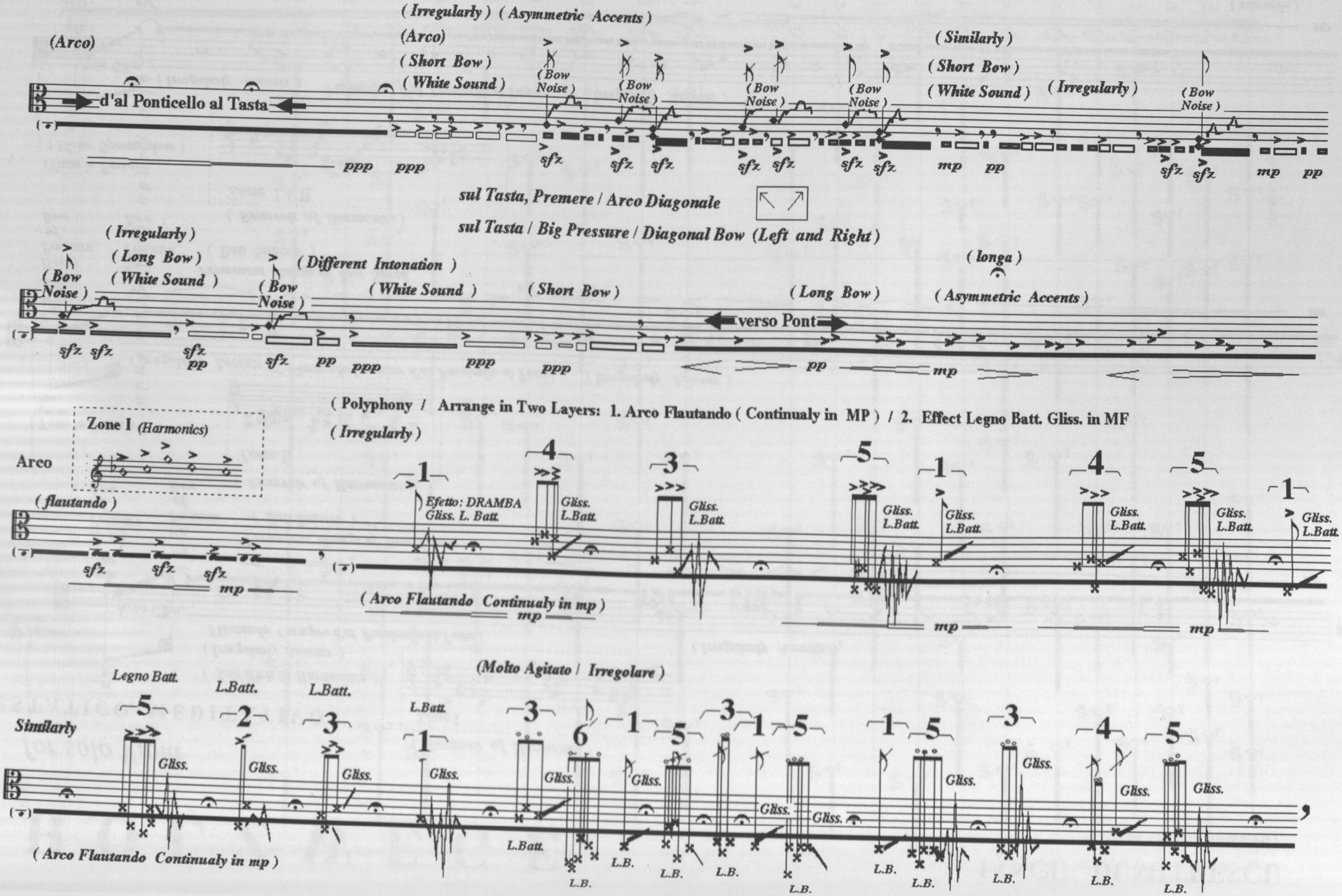
H O L Z W E G E

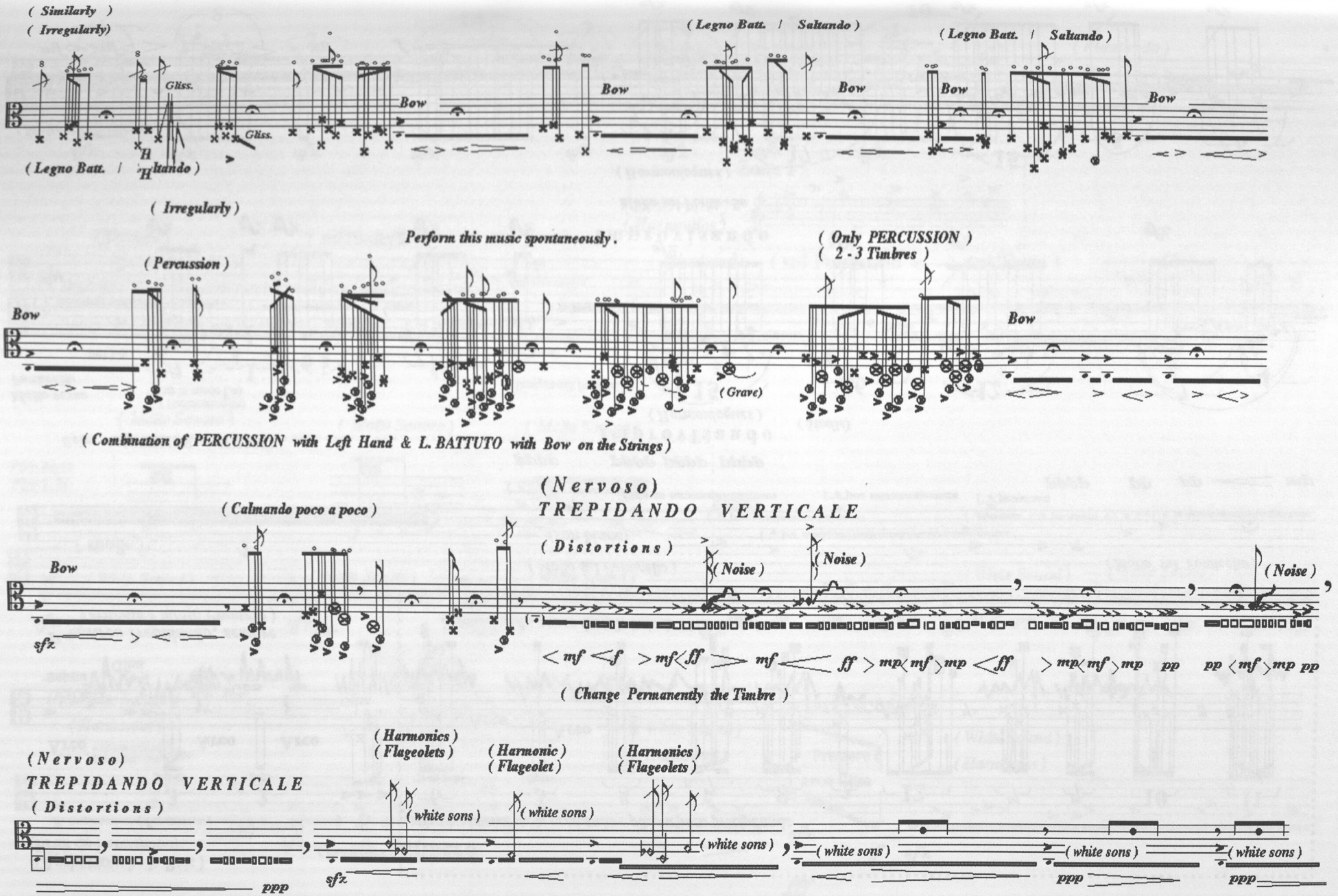
IANCU DUMITRESCU
1984 - 1985, (Bucharest)

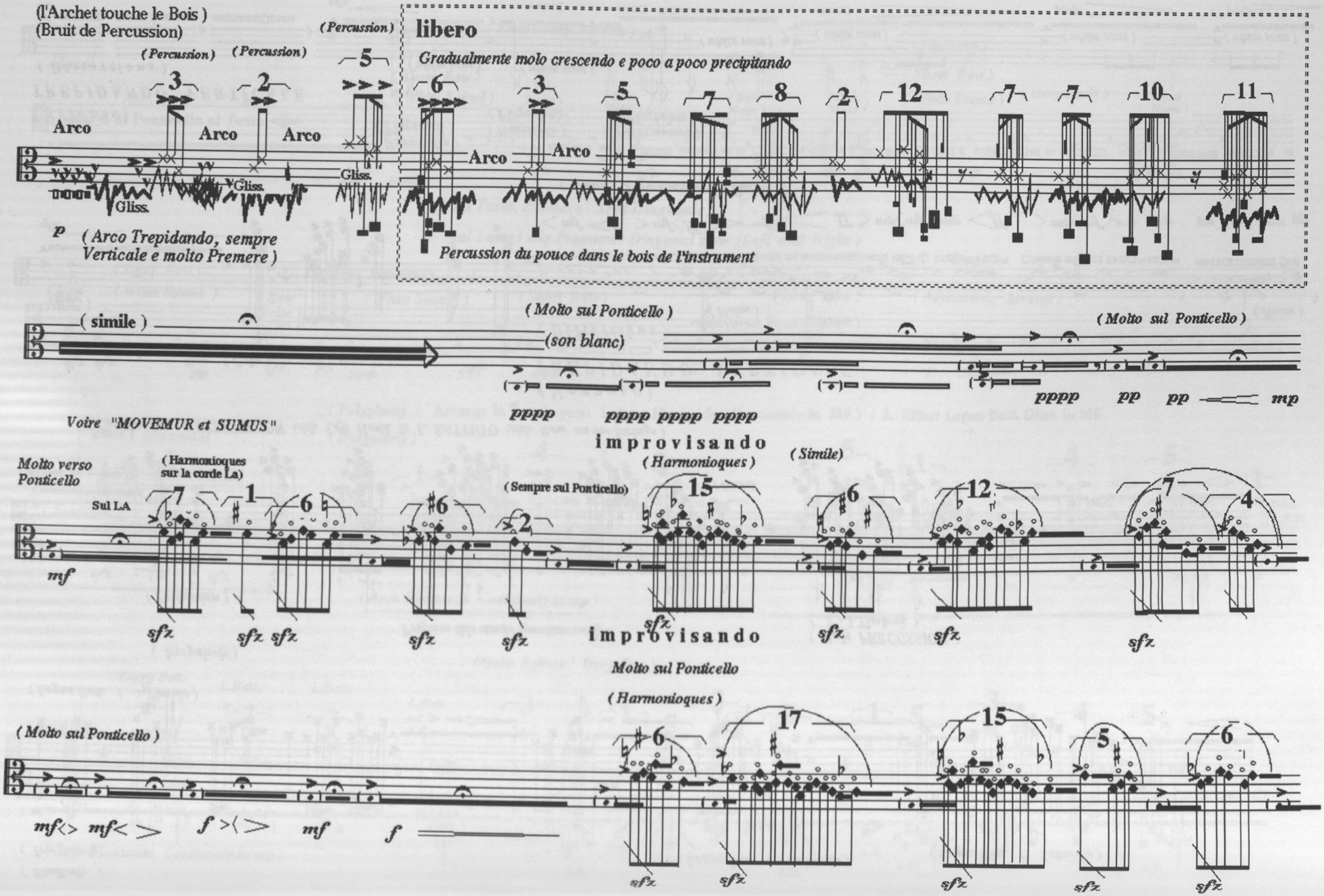
for solo Viola

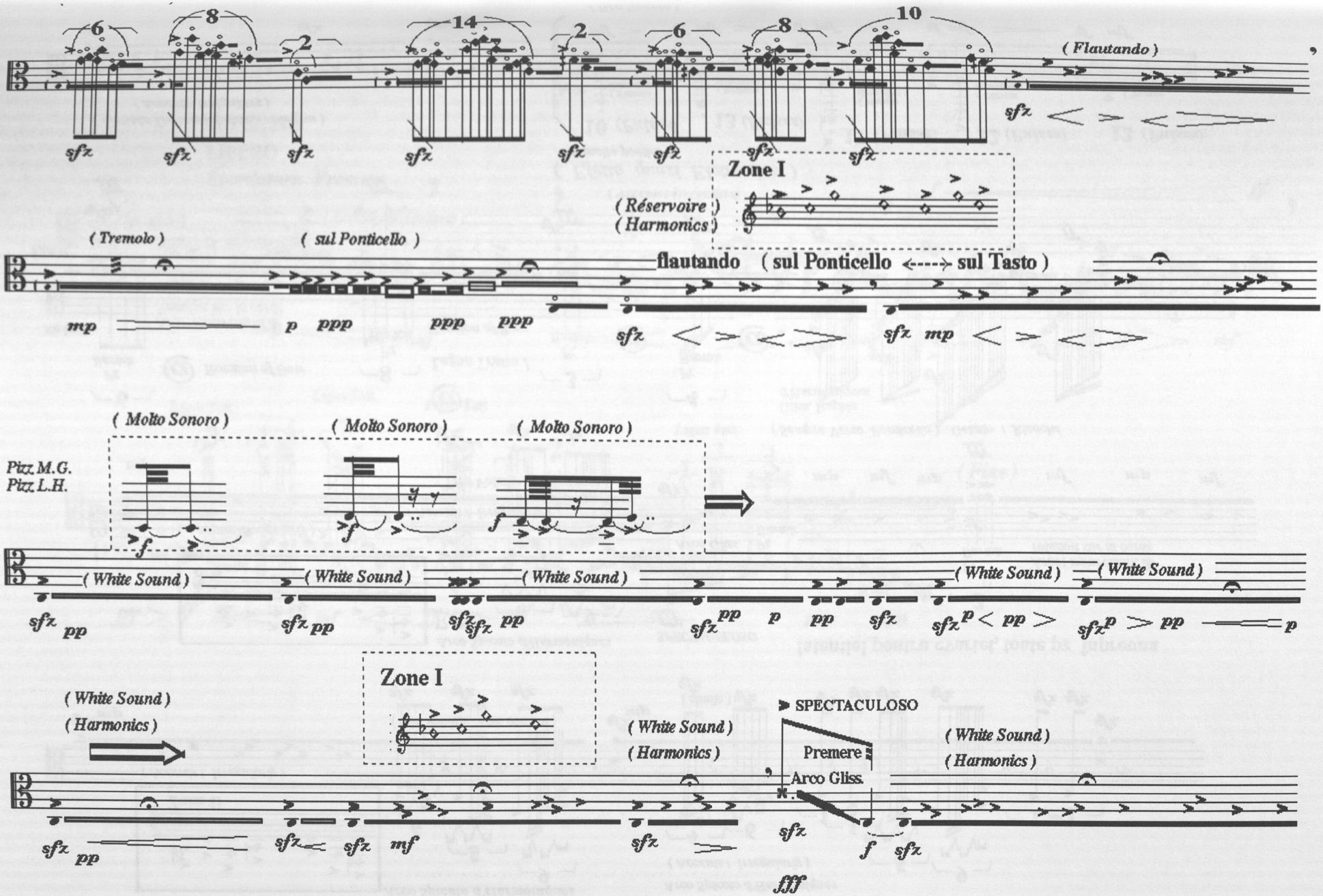
ESTATICO, MEDITATIVO

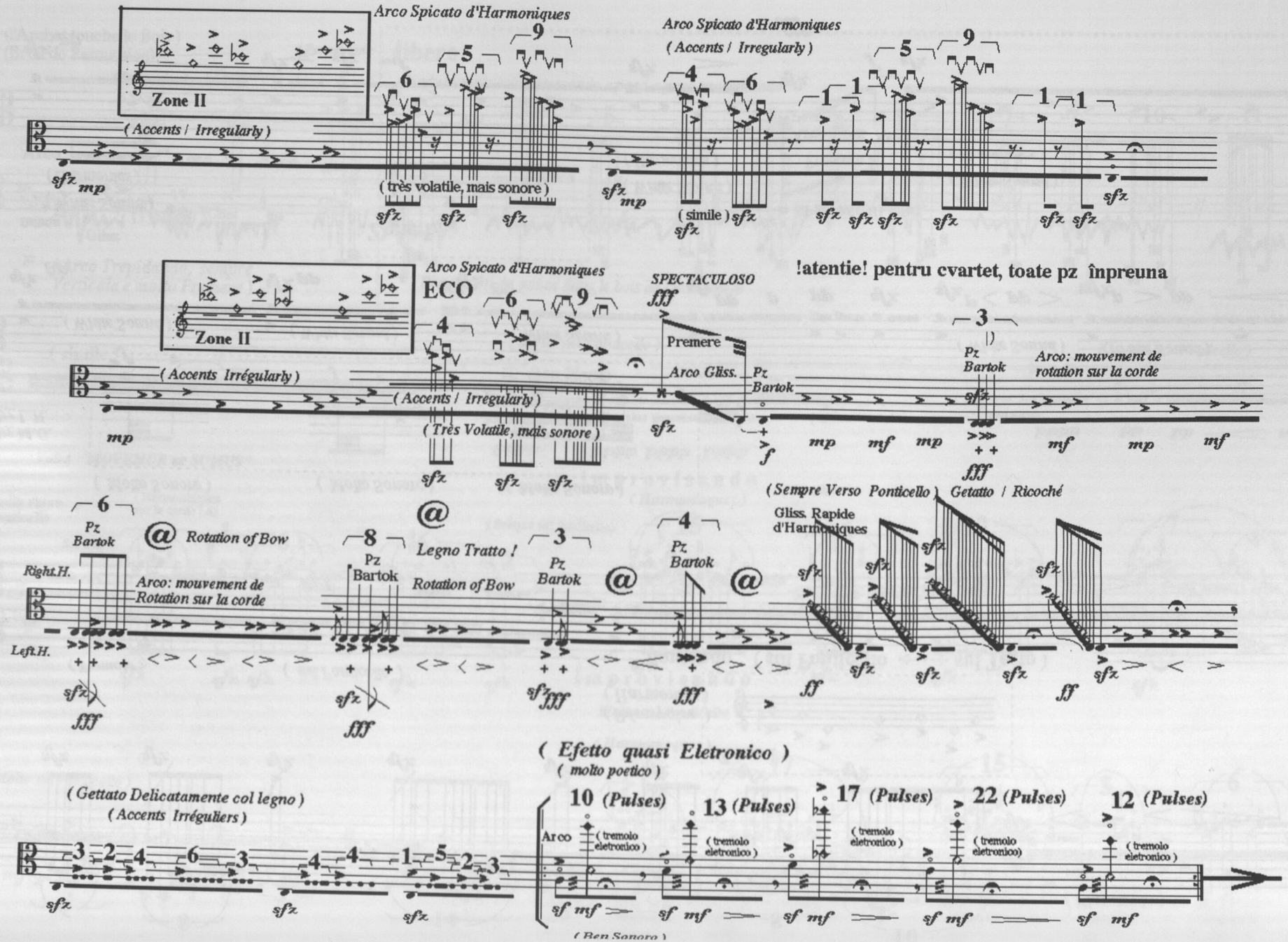



(Irregularly) (Asymmetric Accents)
(Arco)
(Irregularly)
(Arco)
(Short Bow)
(White Sound)
(Similarly)
(Short Bow)
(White Sound)
(Irregularly)
d'al Ponticello al Tasta
(Bow Noise)
ppp ppp
sfz
mp pp
sul Tasta, Premere / Arco Diagonale
sul Tasta / Big Pressure / Diagonal Bow (Left and Right)
(Irregularly)
(Long Bow)
(White Sound)
(Different Intonation)
(White Sound)
(Short Bow)
(Long Bow)
(longa)
(Asymmetric Accents)
verso Pont
pp
mp
(Polyphony / Arrange in Two Layers: 1. Arco Flautando (Continualy in MP) / 2. Effect Legno Batt. Gliss. in MF
Zone I (Harmonics)
(Irregularly)
Arco
(flautando)
Efetto: DRAMBA
Gliss. L. Batt.
Gliss. L.Batt.
(Arco Flautando Continualy in mp)
mp
(Molto Agitato / Irregolare)
Legno Batt.
L.Batt.
Similarly
Gliss.
L.B.
(Arco Flautando Continualy in mp)


(Similarly)
(Irregularly)
Gliss.
Gliss.
Bow
Bow
(Legno Batt. / Saltando)
Bow
(Legno Batt. / Saltando)
Bow
Bow
(Legno Batt. / Saltando)
(Legno Batt. / Saltando)
(Irregularly)
Perform this music spontaneously .
(Only PERCUSSION)
(2 - 3 Timbres)
(Percussion)
Bow
Bow
(Grave)
(Combination of PERCUSSION with Left Hand & L. BATTUTO with Bow on the Strings)
107
(Calmando poco a poco)
(Nervoso)
TREPIDANDO VERTICALE
(Distortions)
Bow
(Noise)
(Noise)
(Noise)
sfz
< mf < f > mf < ff > mf < ff > mp < mf > mp < ff > mp < mf > mp pp pp < mf > mp pp
(Change Permanently the Timbre)
(Nervoso)
TREPIDANDO VERTICALE
(Distortions)
(Harmonics)
(Flageolets)
(Harmonic)
(Flageolet)
(Harmonics)
(Flageolets)
(white sons)
(white sons)
(white sons)
(white sons)
(white sons)
(white sons)
ppp
sfz
ppp
ppp


(l'Archet touche le Bois)
(Bruit de Percussion)
(Percussion)
(Percussion)
(Percussion)
libero
Gradualmente molo crescendo e poco a poco precipitando
Arco
Arco
Arco
Arco
Arco
Gliss.
Gliss.
Gliss.
p
(Arco Trepidando, sempre Verticale e molto Premere)
Percussion du pouce dans le bois de l'instrument
(simile)
(Molto sul Ponticello)
(son blanc)
(Molto sul Ponticello)
pppp
pppp pppp pppp
pppp
pp
pp
mp
Voire "MOVEMUR et SUMUS"
improvisando
Molto verso Ponticello
(Harmonioques sur la corde La)
Sul LA
(Sempre sul Ponticello)
(Harmonioques)
(Simile)
mf
sfz
improvisando
Molto sul Ponticello
(Harmonioques)
(Molto sul Ponticello)
mf
mf
f
mf
f
sfz

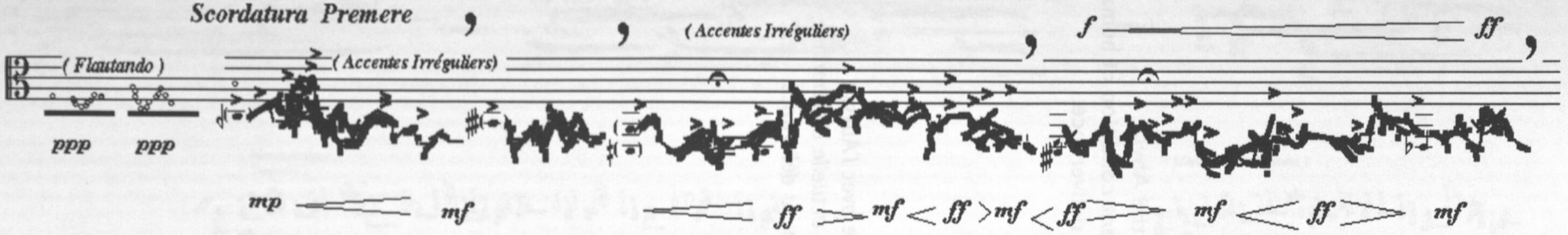

6
8
2
14
2
6
8
10
(Flautando)
sfz
Zone I
(Réservoire)
(Harmonics)
(Tremolo)
(sul Ponticello)
flautando (sul Ponticello <----> sul Tasto)
mp
p ppp
ppp ppp
sfz mp
(Molto Sonoro)
(Molto Sonoro)
(Molto Sonoro)
Pizz. M.G.
Pizz. L.H.
f
(White Sound)
(White Sound)
(White Sound)
(White Sound)
(White Sound)
sfz pp
sfz pp
sfz sfz pp
sfz pp p pp sfz
sfz p < pp >
sfz p > pp p
Zone I
(White Sound)
(Harmonics)
(White Sound)
(Harmonics)
SPECTACULOSO
Premere
Arco Gliss.
(White Sound)
(Harmonics)
sfz pp
sfz sfz mf
sfz
sfz
f sfz
fff

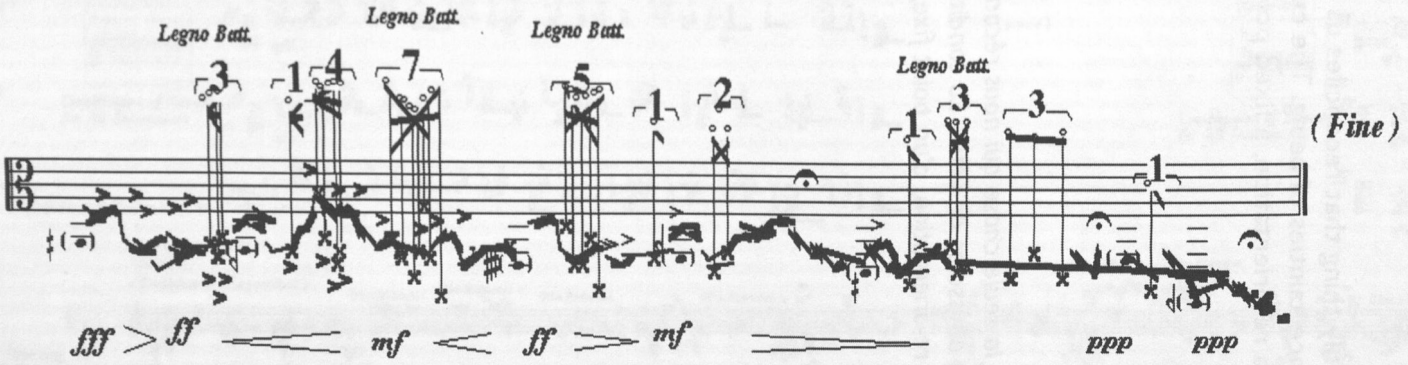

Arco Spicato d'Harmoniques
Zone II
(Accents / Irregularly)
(très volatile, mais sonore)
Arco Spicato d'Harmoniques
(Accents / Irregularly)
(simile)
!atentie! pentru cvartet, toate pz înpreuna
Arco Spicato d'Harmoniques
ECO
Zone II
(Accents Irrégularly)
(Accents / Irregularly)
(Très Volatile, mais sonore)
SPECTACULOSO
Premere
Arco Gliss.
Pz Bartok
Arco: mouvement de rotation sur la corde
Pz Bartok
Rotation of Bow
Legno Tratto !
Rotation of Bow
Pz Bartok
Pz Bartok
Right.H.
Left.H.
Arco: mouvement de Rotation sur la corde
(Sempre Verso Ponticello) Getatto / Ricoché
Gliss. Rapide d'Harmoniques
(Efetto quasi Eletronico)
(molto poetico)
(Gettato Delicatamente col legno)
(Accents Irréguliers)
10 (Pulses)
13 (Pulses)
17 (Pulses)
22 (Pulses)
12 (Pulses)
Arco
(tremolo eletronico)
(Ben Sonoro)

DETUNING

LIBERO

Scordatura Premere





Music is the only thing that reconciles us to the Abyss.
The abyssal uncertainties of being. The current condition of humanity, searching for a re-orientation, a fixed point, deliverance.

La musique est la seule chose qui nous réconcilie avec l'Abysse.
Les incertitudes abyssales de l'être. La condition actuelle de l'homme, en quête d'une re-orientation, d'un point fixe, de la délivrance.

EXTREME POINT of GRAVITY

Condensed Score for Chamber Large Ensemble

Conceptual Music

IANCU DUMIIITRESCU

January - August 2009, - Bucharest

Senza Tempo / LARGO

(Rich Harmonic Sounds)

Pere.(Gr.1) *Tam-Tam*

Pere.(Gr.2) *Tam-Tam*

Pere.(Gr.3) *Tam-Tam*

(Bow) *(pause)*

(Marcatissimo)
(Staccato)

2 Flute
(Piccolo)
Oboe
3-4 Clarinet
Bassoon

Trumpets
Trombones
Tuba

Sounds Reservoir

Combination of Sounds for All Instruments

(pause)

(Marcatissimo Staccato)

FRENETICALLY

(Irregularly)
(Noise)
(Trepidando + Legno Batt)

Vni *(Detuning IV - th String)*

Vle *(Detuning IV - th String)*

Vcl
Cbs *(Detuning IV - th String)*

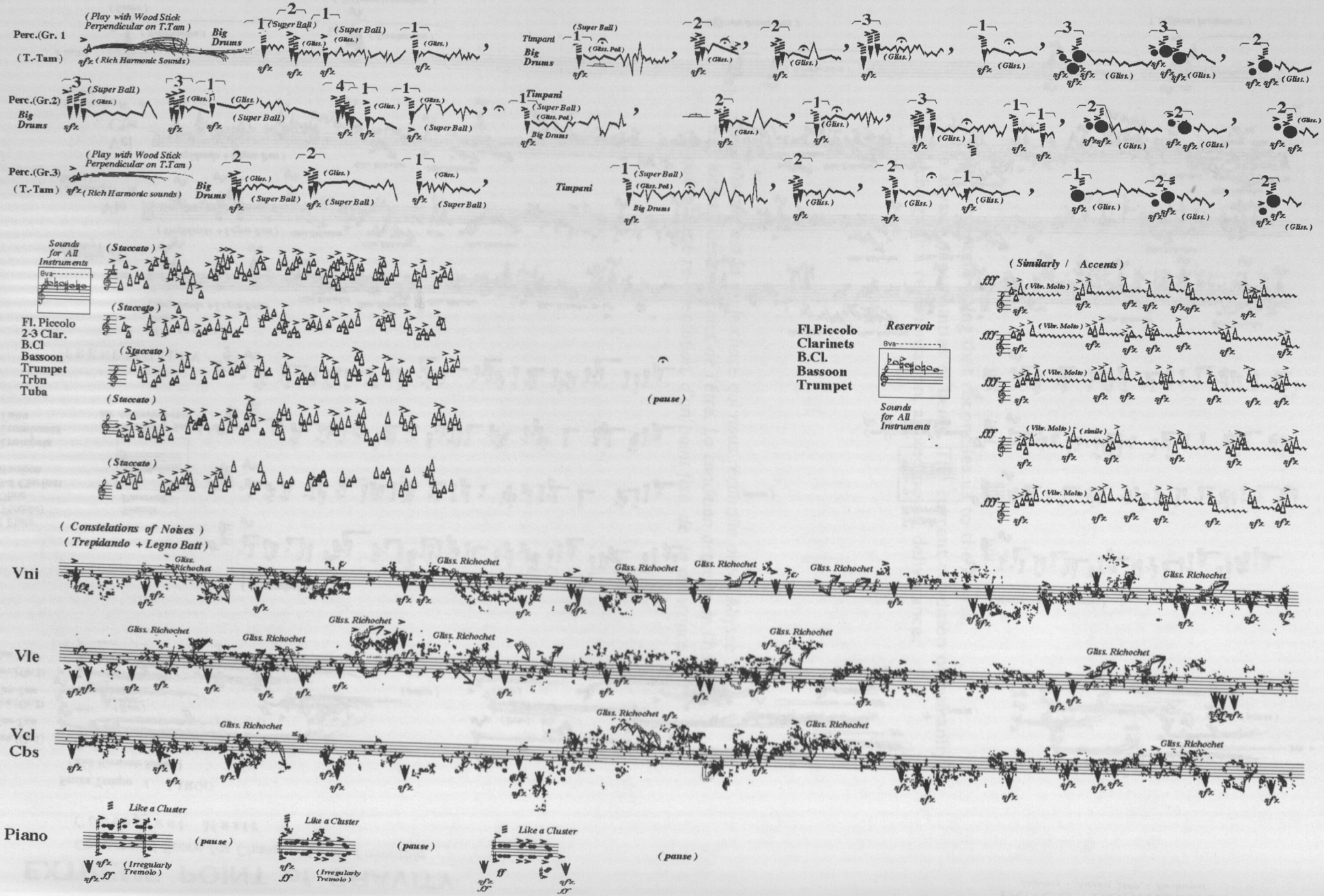
Gliss. Richochet

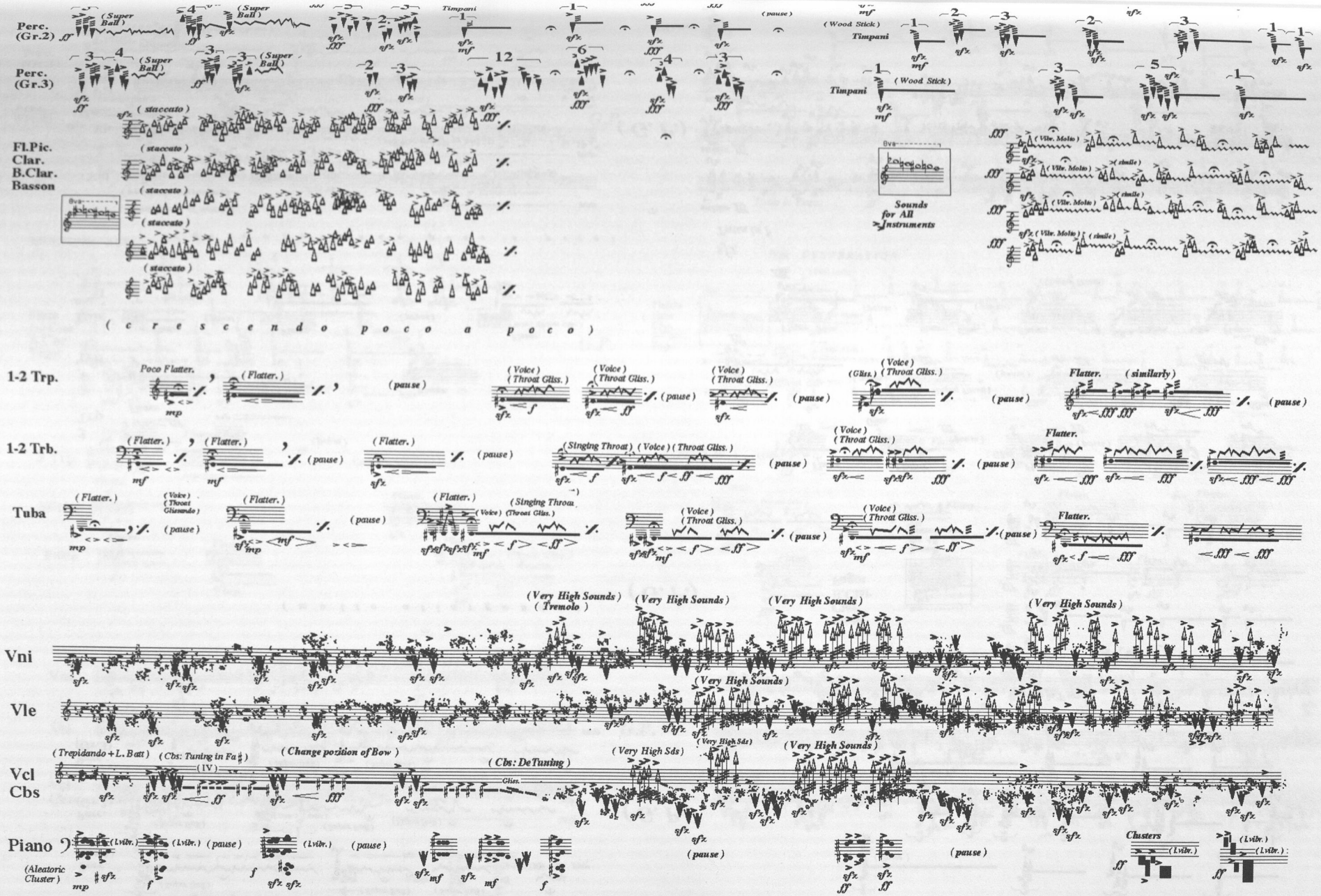
Piano

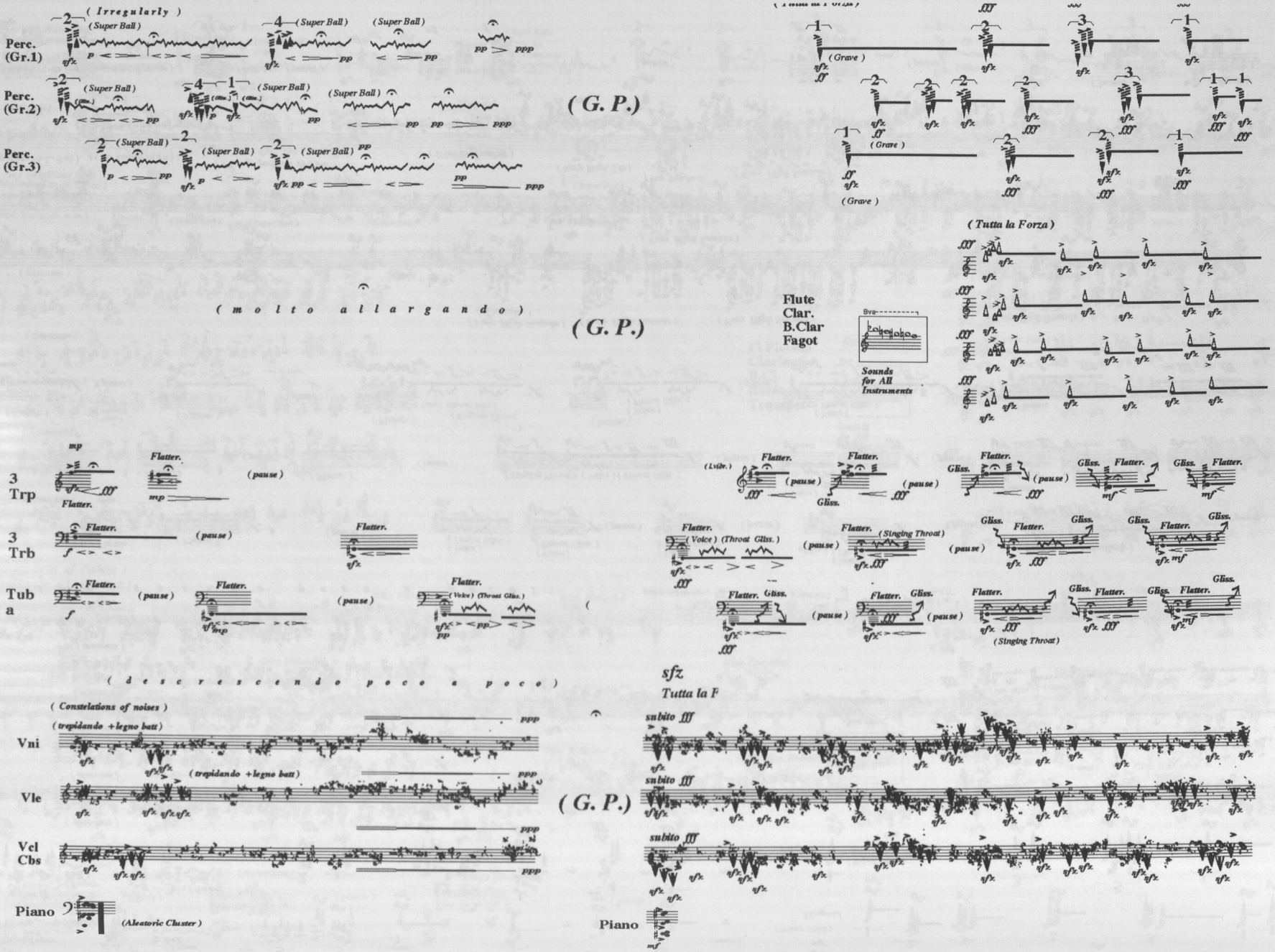
(Noise) *(Reverberation)* *(Gruve)*

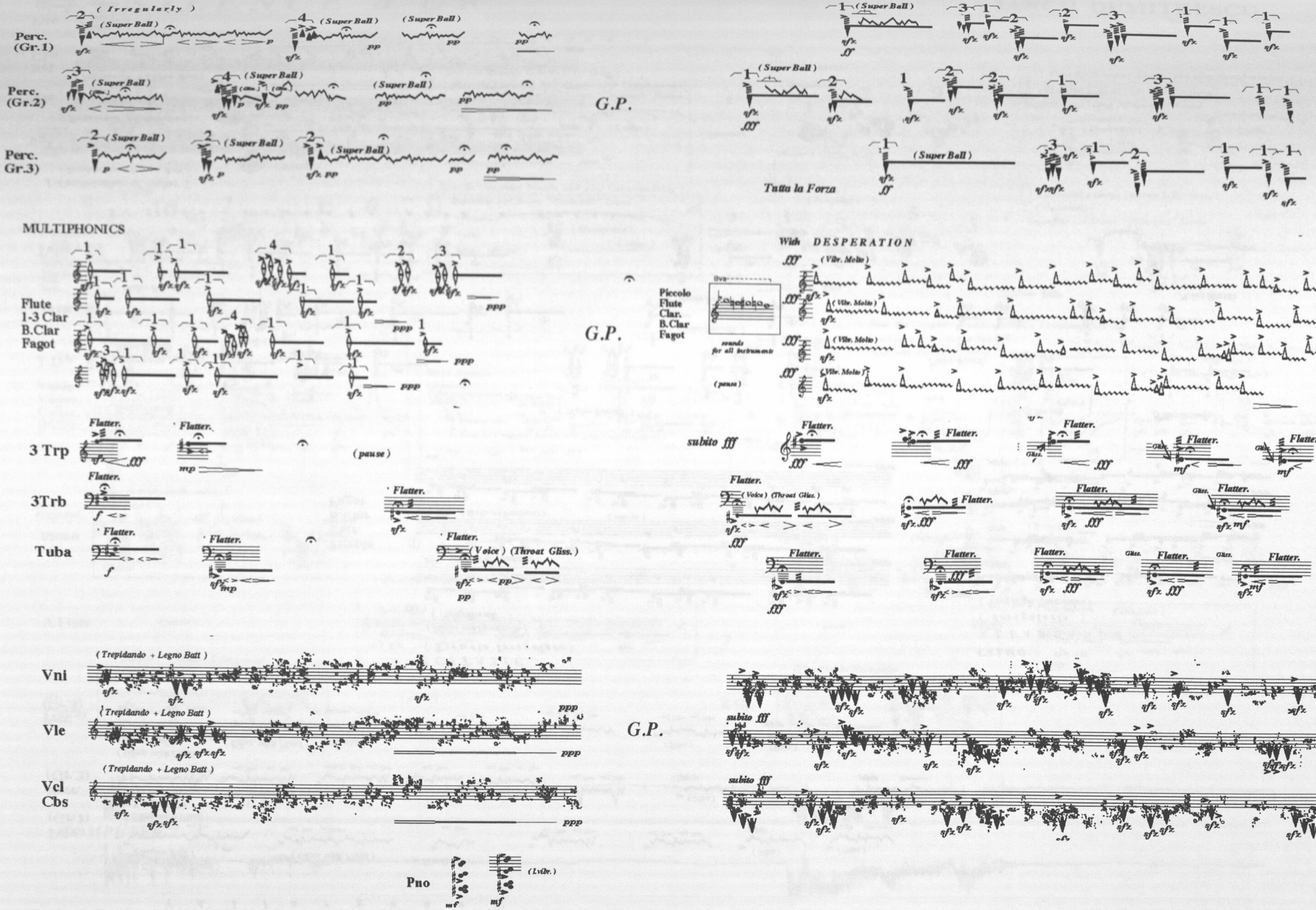
(Different Intonations)

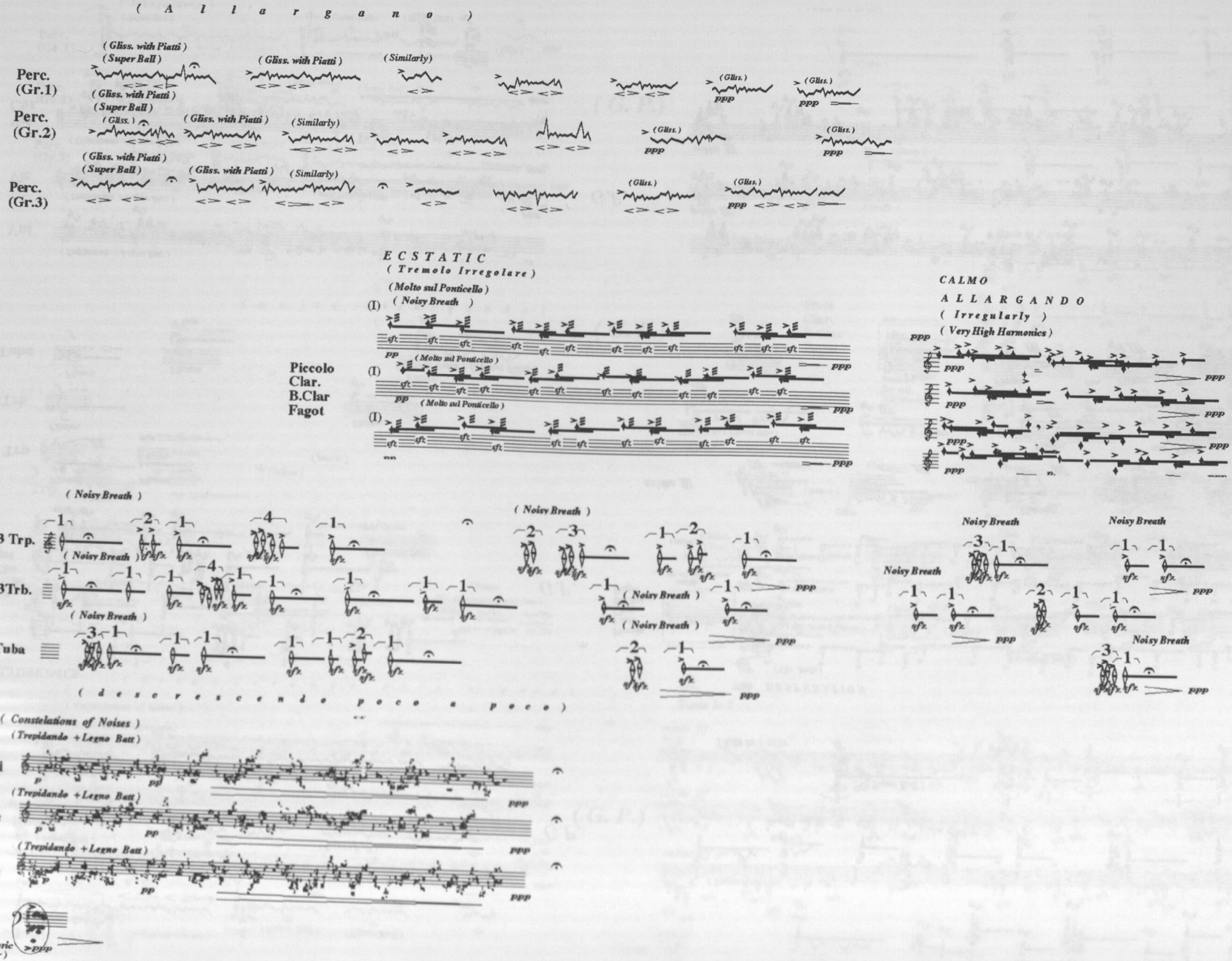
(Reverberation)


Perc.(Gr. 1
(T.-Tam)
(Play with Wood Stick Perpendicular on T.Tam)
(Rich Harmonic Sounds)
Big Drums
(Super Ball)
(Gliss.)
Perc.(Gr.2)
Big Drums
Perc.(Gr.3)
(T.-Tam)
(Play with Wood Stick Perpendicular on T.Tam)
(Rich Harmonic sounds)
Timpani
(Gliss. Ped.)
Big Drums
Sounds for All Instruments
(Staccato)
Fl. Piccolo
2-3 Clar.
B.Cl
Bassoon
Trumpet
Trbn
Tuba
(pause)
Fl.Piccolo
Clarinets
B.Cl.
Bassoon
Trumpet
Reservoir
Sounds for All Instruments
(Similarly / Accents)
(Vibr. Molto)
(simile)
(Constelations of Noises)
(Trepidando + Legno Batt)
Vni
Vle
Vcl
Cbs
Gliss. Richochet
Piano
Like a Cluster
(Irregularly Tremolo)
(pause)


Perc. (Gr.2)
Perc. (Gr.3)
Timpani
(Super Ball)
(Wood Stick)
Fl.Pic.
Clar.
B.Clar.
Basson
(staccato)
Sounds for All Instruments
(Vlle. Molto)
(simile)
(c r e s c e n d o p o c o a p o c o)
1-2 Trp.
Poco Flatter.
(Flatter.)
(pause)
(Voice) (Throat Gliss.)
(Gliss.)
Flatter. (similarly)
1-2 Trb.
(Singing Throat)
Tuba
(Voice) (Throat Glissando)
Vni
Vle
Vcl
Cbs
(Very High Sounds) (Tremolo)
(Very High Sounds)
(Very High Sds)
(Trepidando + L. Batt)
(Cbs: Tuning in Fa♯)
(IV)
(Change position of Bow)
(Cbs: DeTuning)
Gliss.
Piano
(Aleatoric Cluster)
(Lvibr.)
Clusters


Perc. (Gr.1)
Perc. (Gr.2)
Perc. (Gr.3)
(Irregularly)
(Super Ball)
(G. P.)
(Grave)
(Tutta la Forza)
(m o l t o a l l a r g a n d o)
Flute
Clar.
B.Clar
Fagot
Sounds for All Instruments
3 Trp
3 Trb
Tub a
Flatter.
(pause)
(Voice) (Throat Gliss.)
(Singing Throat)
Gliss.
(d e s c r e s c e n d o p o c o a p o c o)
(Constelations of noises)
(trepidando +legno batt)
Vni
Vle
Vcl
Cbs
Piano
(Aleatoric Cluster)
sfz
Tutta la F
subito fff

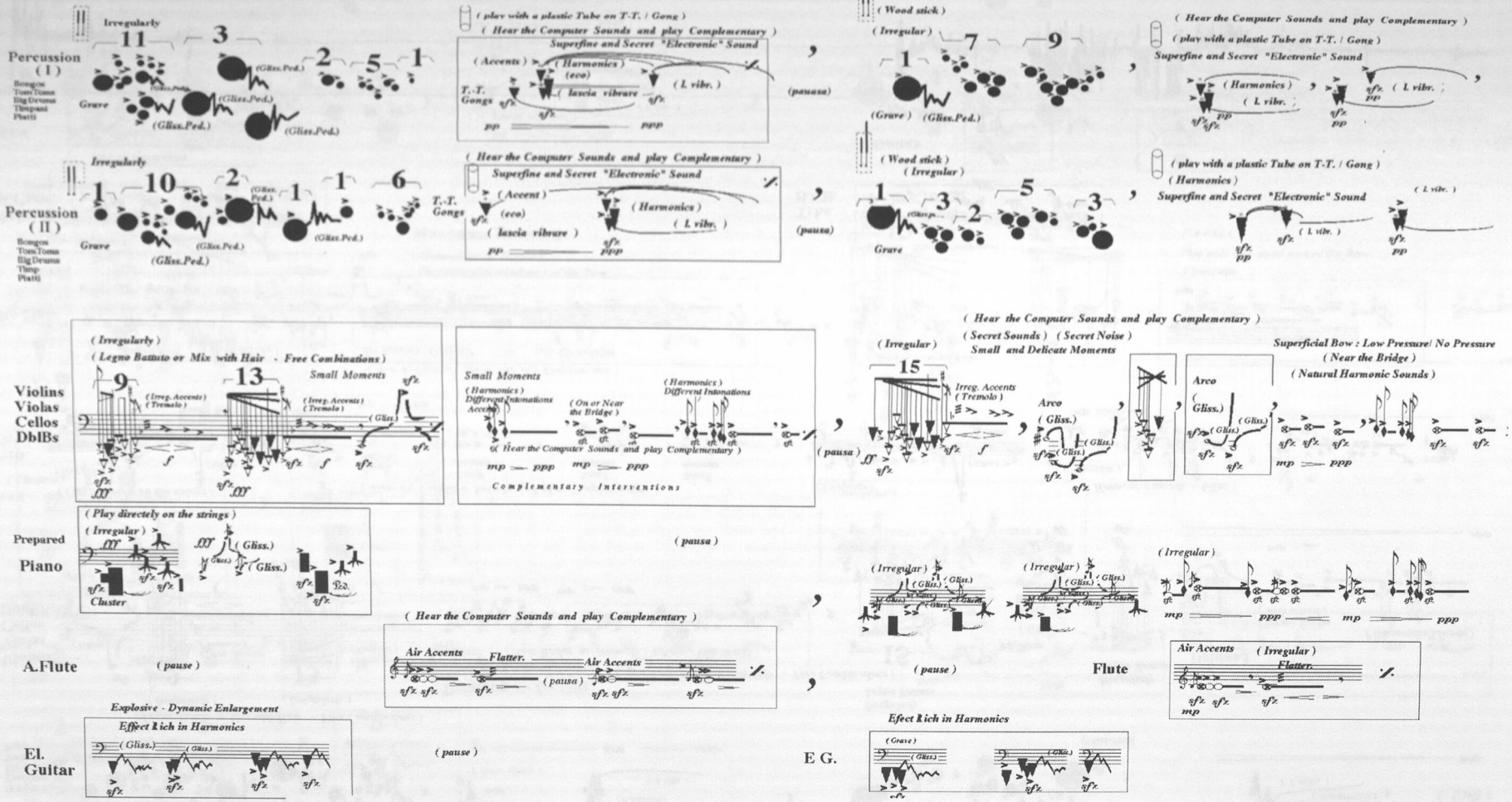

Perc. (Gr.1)
Perc. (Gr.2)
Perc. Gr.3)
(Irregularly)
(Super Ball)
G.P.
Tutta la Forza
MULTIPHONICS
Flute
1-3 Clar
B.Clar
Fagot
With DESPERATION
(Vibr. Molto)
Piccolo
Flute
Clar.
B.Clar
Fagot
sounds for all instruments
(pause)
3 Trp
3Trb
Tuba
Flatter.
subito fff
(Voice) (Throat Gliss.)
Gliss.
Vni
Vle
Vcl
Cbs
(Trepidando + Legno Batt)
Pno
(Lvibr.)

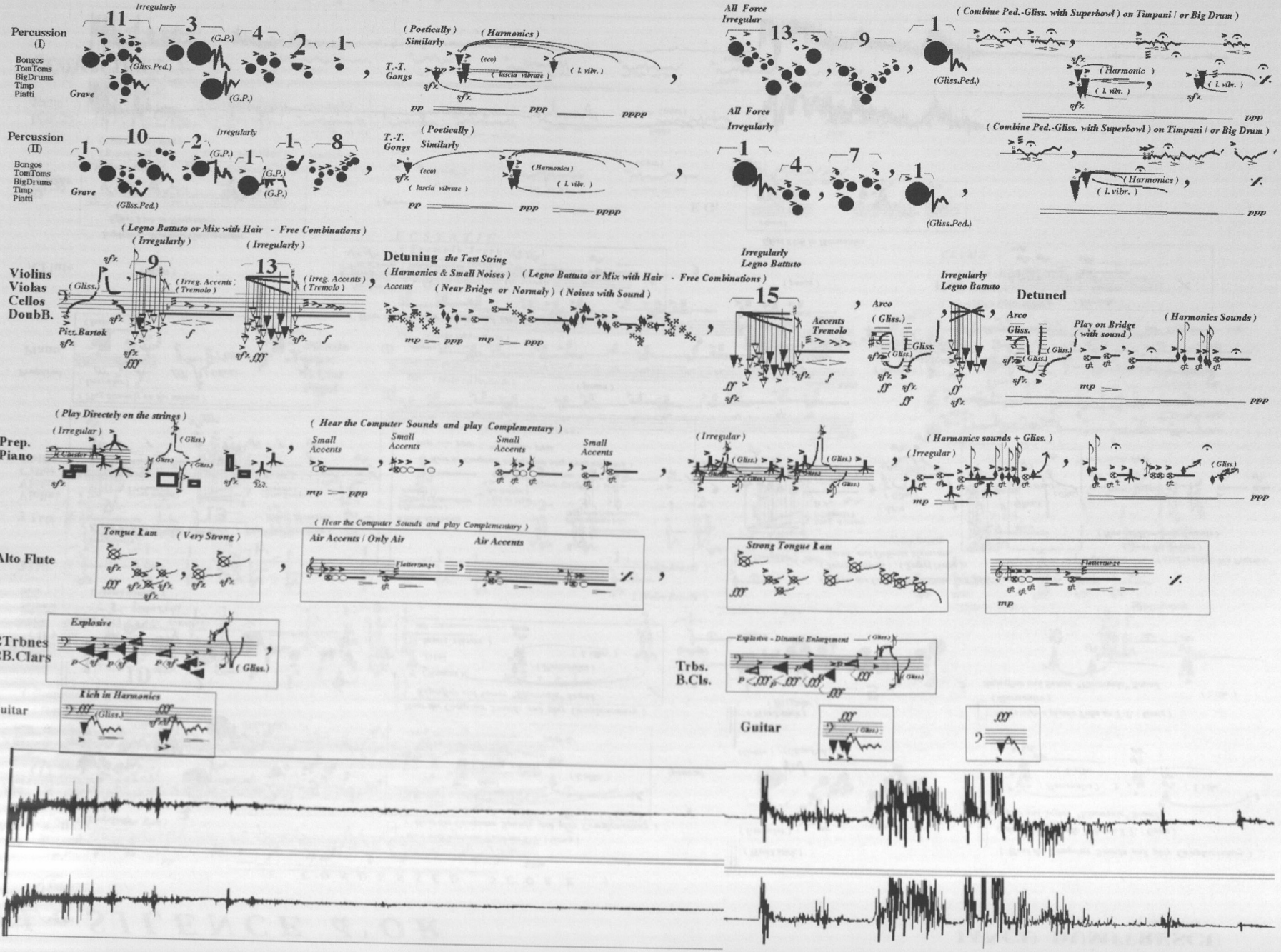

(A l l a r g a n o)
Perc. (Gr.1)
Perc. (Gr.2)
Perc. (Gr.3)
(Gliss. with Piatti)
(Super Ball)
(Similarly)
(Gliss.)
ppp
ECSTATIC
(Tremolo Irregolare)
(Molto sul Ponticello)
(Noisy Breath)
Piccolo
Clar.
B.Clar
Fagot
CALMO
ALLARGANDO
(Irregularly)
(Very High Harmonics)
3 Trp.
3Trb.
Tuba
(d e s c r e s c e n d o p o c o a p o c o)
(Constelations of Noises)
(Trepidando + Legno Batt)
Vni
Vle
Vcl
Cbs
Pno
(Aleatoric Cluster)

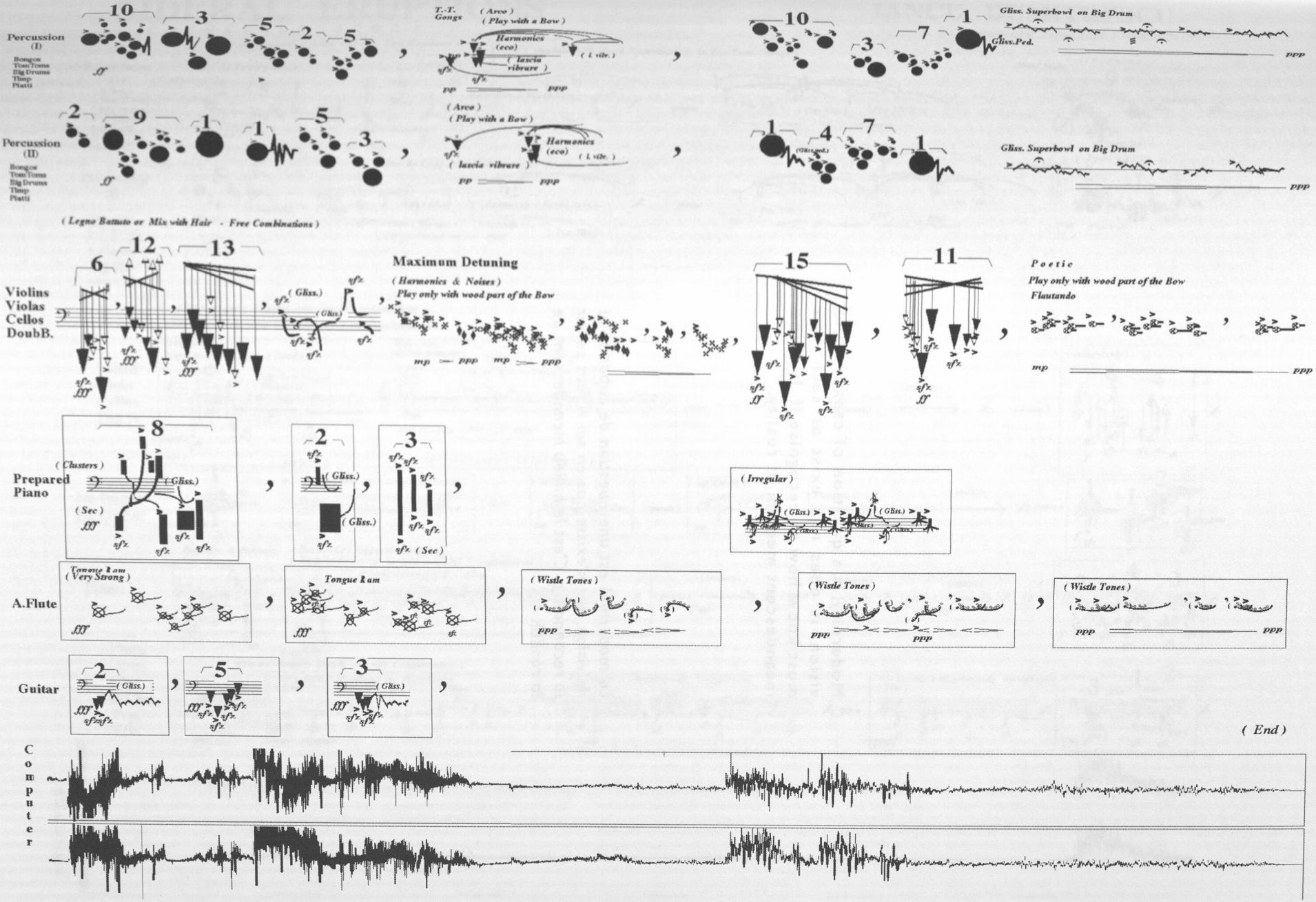
Le SILENCE d'OR

IANCU DUMITRESCU
Bucharest 2o1o

(CONDENSED SCORE)




Percussion (I)
Bongos
TomToms
BigDrums
Timp
Piatti
Irregularly
Grave
(Gliss.Ped.)
(G.P.)
(Poetically)
Similarly
(Harmonics)
T.-T. Gongs
(eco)
(lascia vibrare)
(l. vibr.)
pp
ppp
pppp
All Force
Irregular
(Combine Ped.-Gliss. with Superbowl) on Timpani / or Big Drum)
(Harmonic)
sfz
Percussion (II)
All Force
Irregularly
(Harmonics)
(Harmonics)
Violins
Violas
Cellos
DoubB.
(Legno Battuto or Mix with Hair - Free Combinations)
(Irregularly)
(Gliss.)
(Irreg. Accents)
(Tremolo)
Pizz.Bartok
Detuning the Tast String
(Harmonics & Small Noises)
Accents
(Near Bridge or Normaly)
(Noises with Sound)
Irregularly
Legno Battuto
Accents
Tremolo
Arco
Detuned
Play on Bridge
(with sound)
(Harmonics Sounds)
Prep. Piano
(Play Directely on the strings)
(Irregular)
(Hear the Computer Sounds and play Complementary)
Small Accents
(Harmonics sounds + Gliss.)
Alto Flute
Tongue Ram
(Very Strong)
Air Accents / Only Air
Air Accents
Strong Tongue Ram
Flatterzunge
2Trbnes
2B.Clars
Explosive
Trbs.
B.Cls.
Explosive - Dinamic Enlargement
Guitar
Rich in Harmonics
Computer


Percussion (I)
Bongos
Tom Toms
Big Drums
Timp
Piatti
T.-T.
Gongs
(Arco)
(Play with a Bow)
Harmonics (eco)
(lascia vibrare)
(L vibr.)
Gliss. Superbowl on Big Drum
Gliss.Ped.
Percussion (II)
(Legno Battuto or Mix with Hair - Free Combinations)
Violins
Violas
Cellos
DoubB.
Maximum Detuning
(Harmonics & Noises)
Play only with wood part of the Bow
Poetic
Play only with wood part of the Bow
Flautando
Prepared Piano
(Clusters)
(Gliss.)
(Sec)
(Irregular)
A.Flute
Tongue Ram
(Very Strong)
(Wistle Tones)
Guitar
(End)
Computer

Modernity is a question of capacity and vision, it does not exist as such. You must know how to recognise it. It is the incandescent medium of reality.

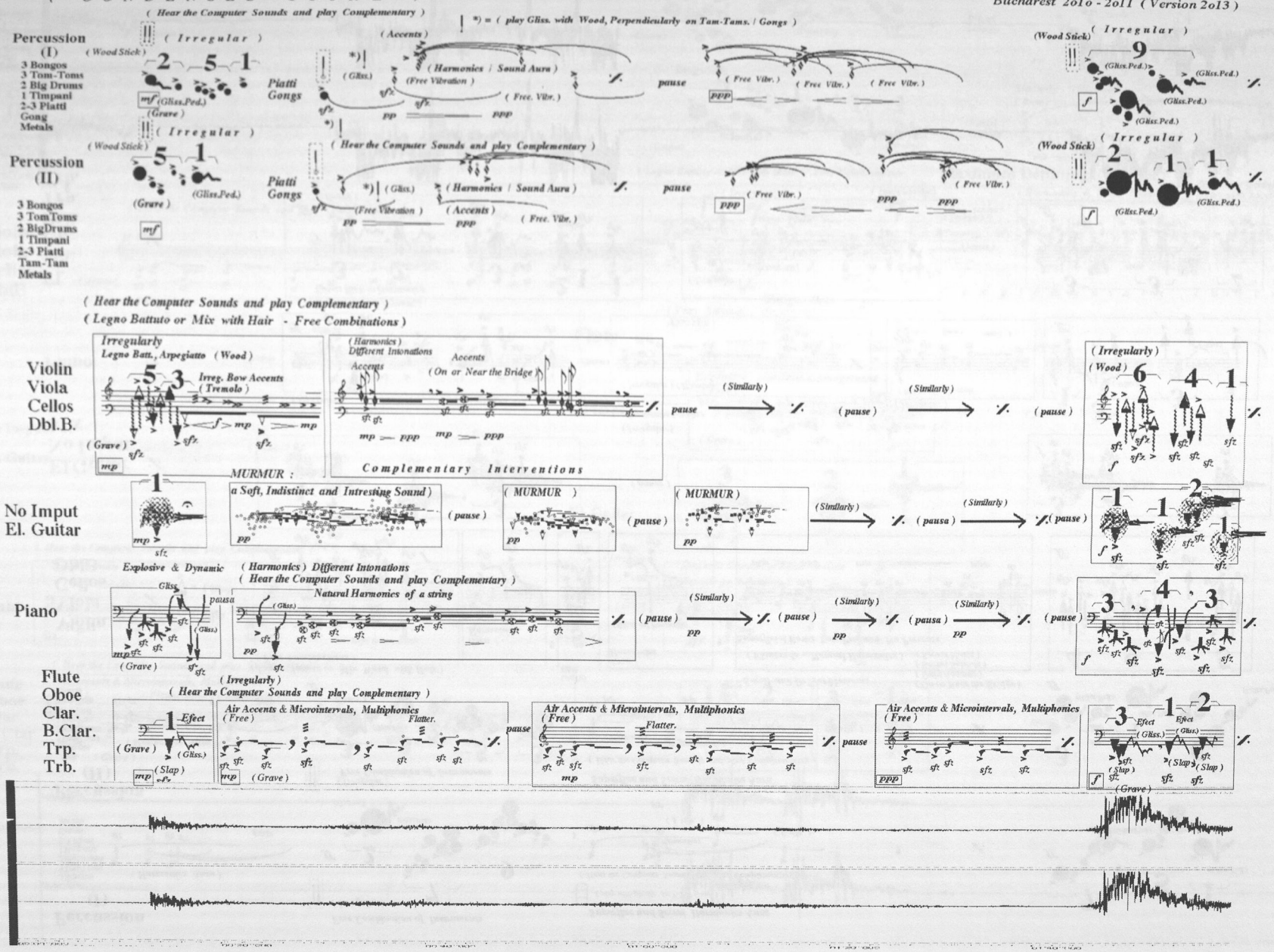
La modernité est une question de capacité et de vision, elle n'existe pas en soi. Il faut savoir la reconnaître. C'est le milieu incandescent de la réalité.

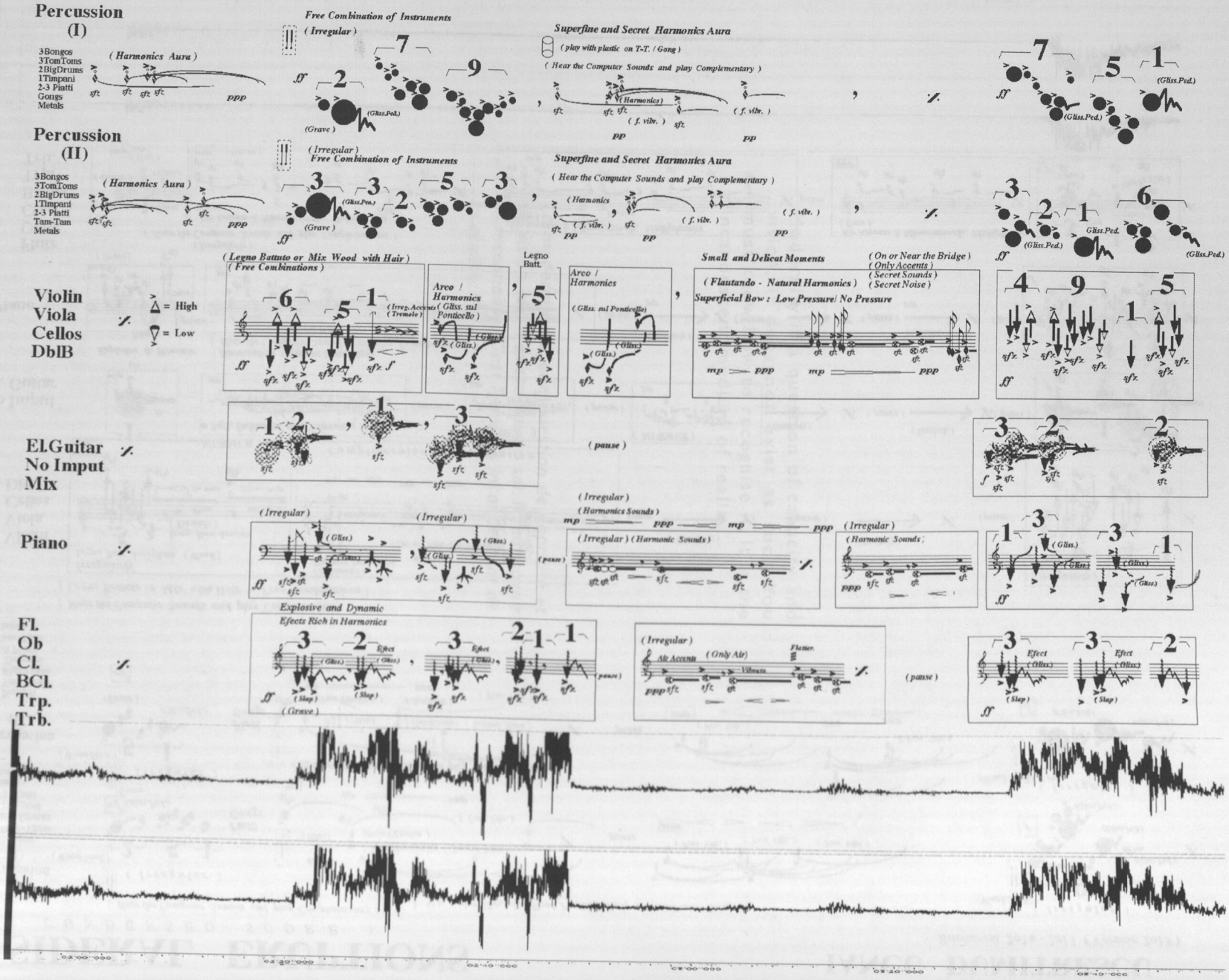
SIDERAL ERUPTIONS

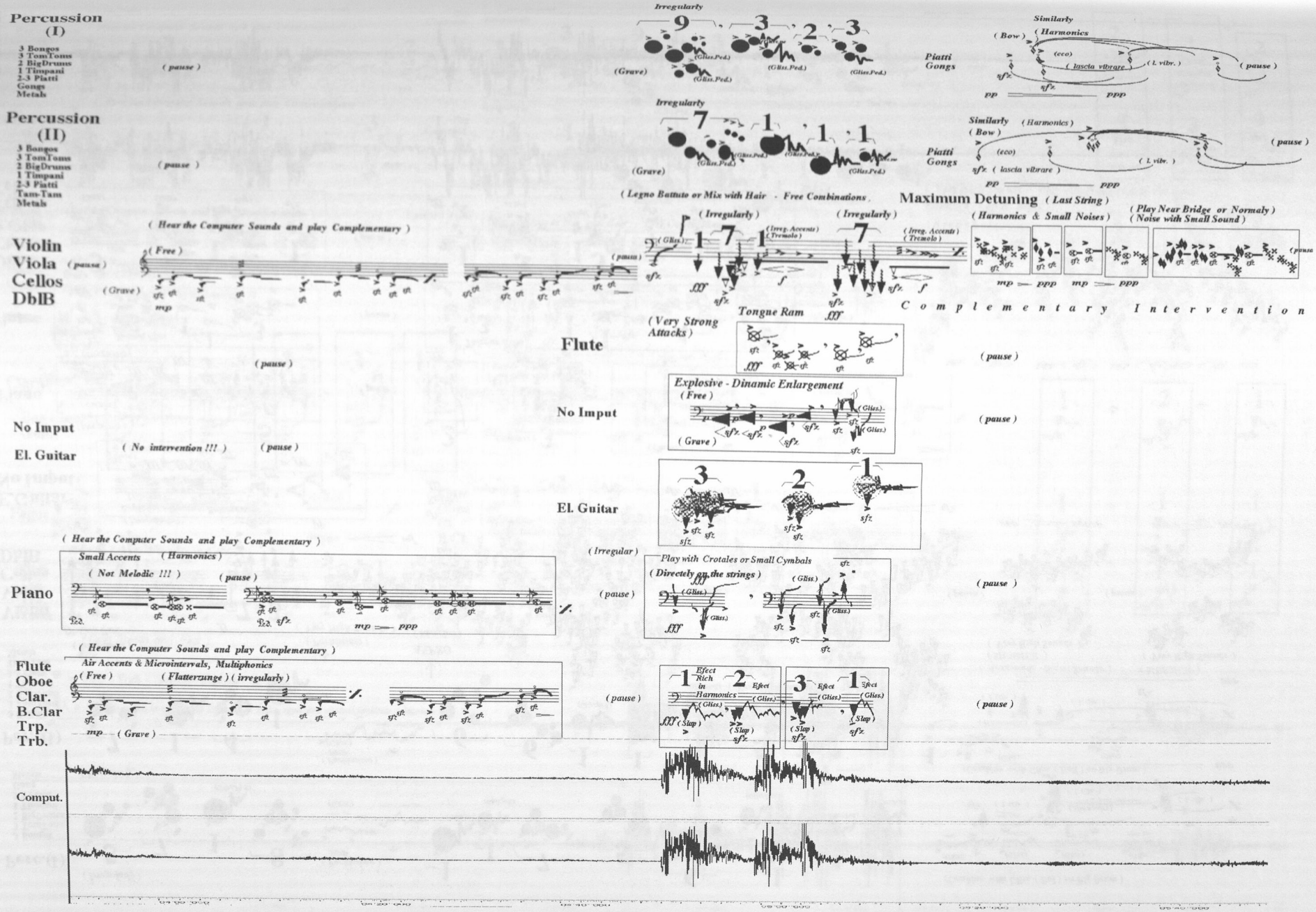
(CONDENSED SCORE)

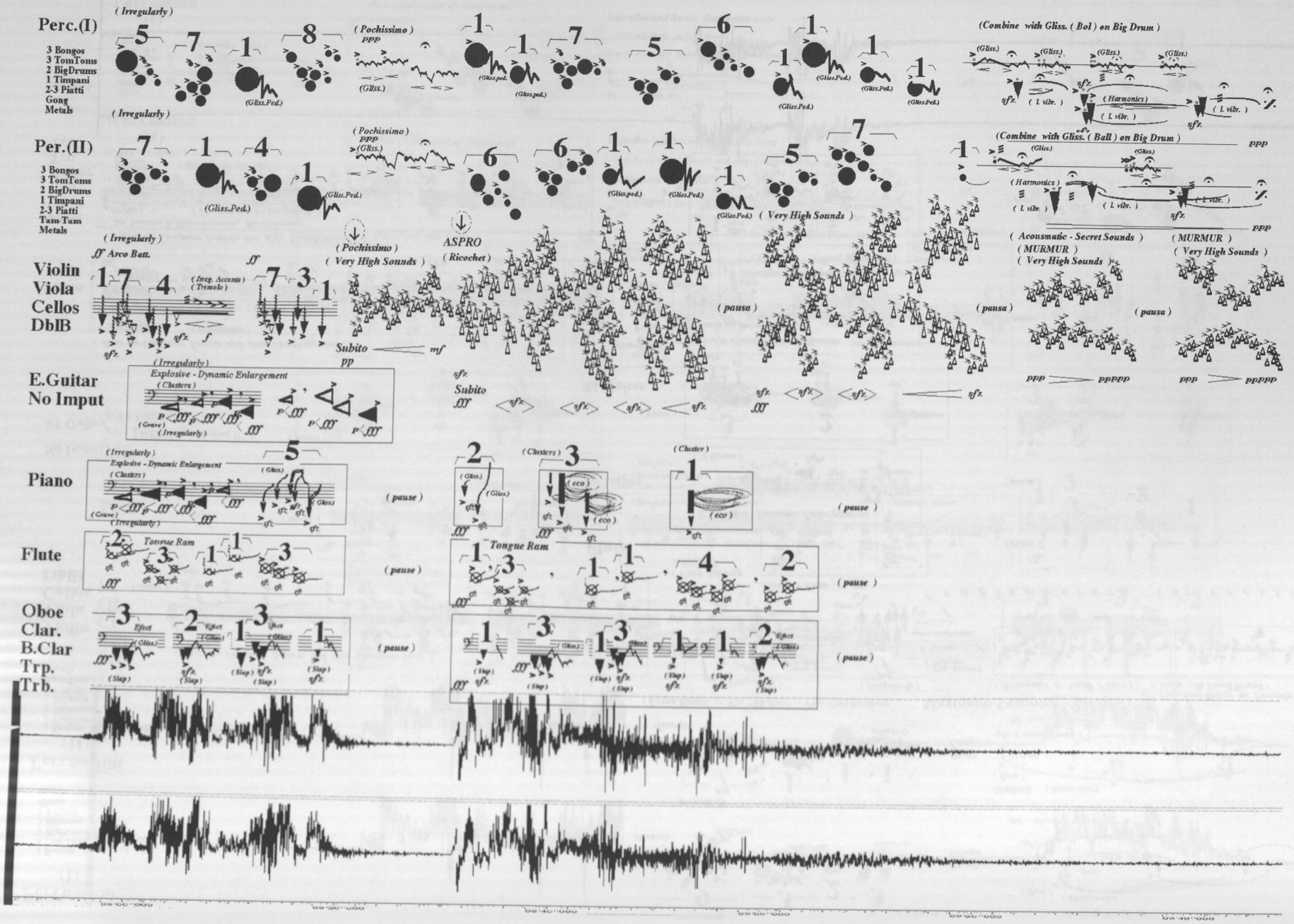
IANCU DUMITRESCU

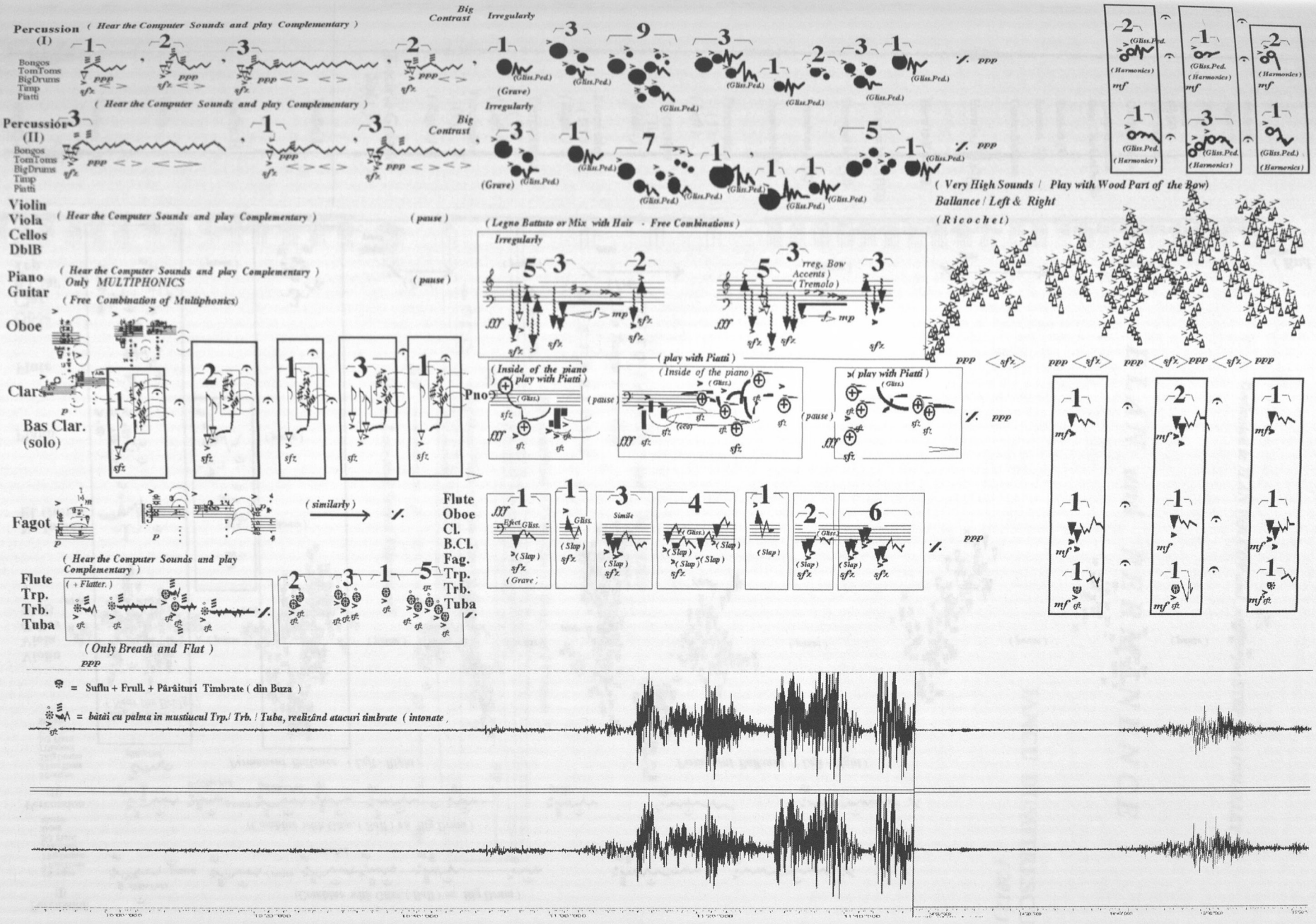
Bucharest 2010 - 2011 (Version 2013)

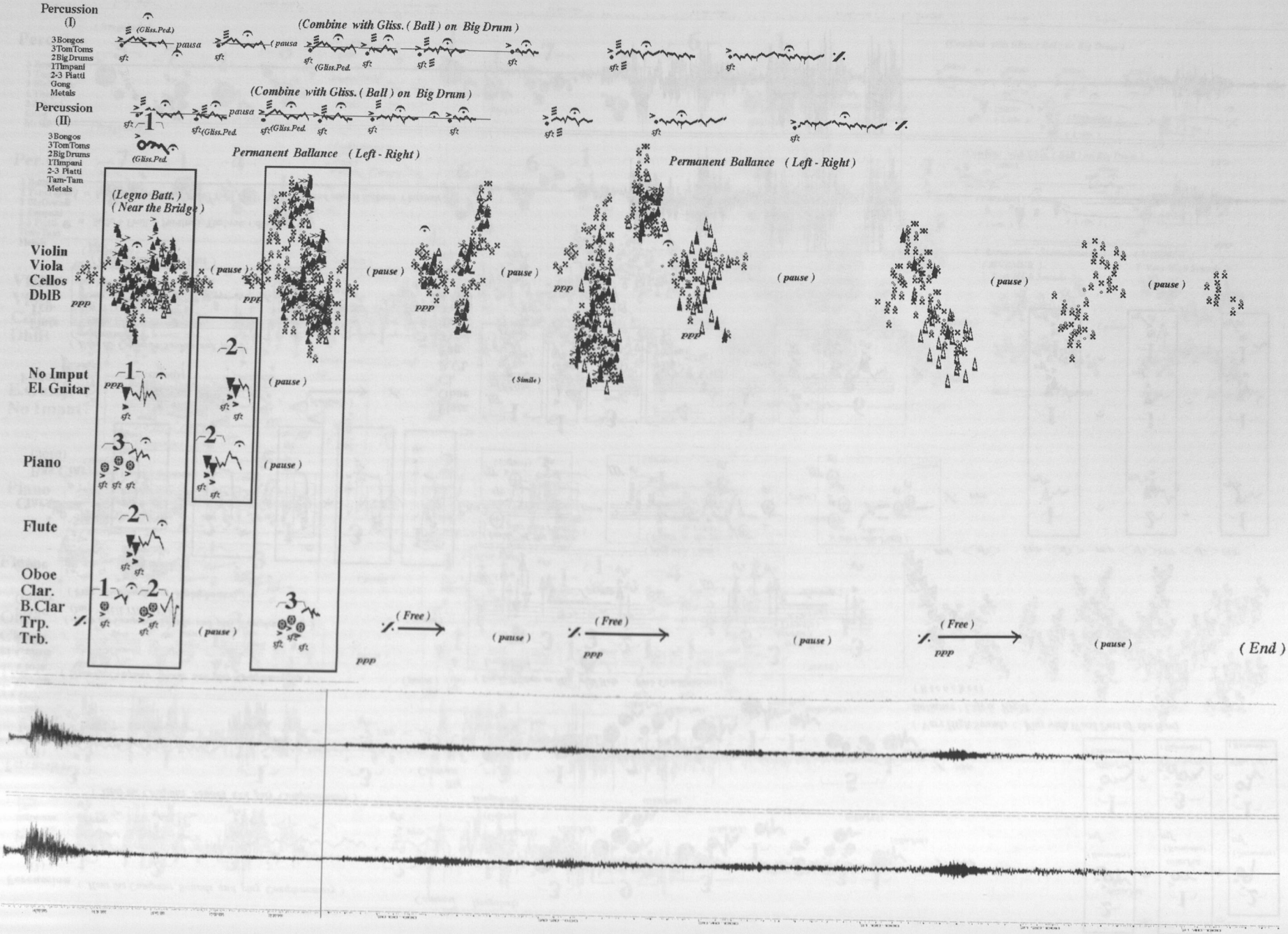



Percussion (I)
3Bongos
3TomToms
2BigDrums
1Timpani
2-3 Piatti
Gongs
Metals
(Harmonics Aura)
Free Combination of Instruments
(Irregular)
Superfine and Secret Harmonics Aura
(play with plastic on T-T. / Gong)
(Hear the Computer Sounds and play Complementary)
Percussion (II)
3Bongos
3TomToms
2BigDrums
1Timpani
2-3 Piatti
Tam-Tam
Metals
(Harmonics Aura)
(Irregular)
Free Combination of Instruments
Superfine and Secret Harmonics Aura
(Hear the Computer Sounds and play Complementary)
Violin
Viola
Cellos
DblB
= High
= Low
(Legno Battuto or Mix Wood with Hair)
(Free Combinations)
Arco / Harmonics
(Gliss. sul Ponticello)
Legno Batt.
Arco / Harmonics
Small and Delicat Moments
(Flautando - Natural Harmonics)
Superficial Bow : Low Pressure/ No Pressure
(On or Near the Bridge)
(Only Accents)
(Secret Sounds)
(Secret Noise)
El.Guitar
No Imput
Mix
(pause)
Piano
(Irregular)
(Harmonics Sounds)
(Irregular) (Harmonic Sounds)
(Irregular)
(Harmonic Sounds)
Explosive and Dynamic
Efects Rich in Harmonics
Fl.
Ob
Cl.
BCl.
Trp.
Trb.
(Irregular)
(Only Air)
(pause)


Percussion (I)
3 Bongos
3 TomToms
2 BigDrums
1 Timpani
2-3 Piatti
Gongs
Metals
(pause)
Irregularly
(Grave)
(Gliss.Ped.)
Piatti Gongs
Similarly
(Bow)
(Harmonics)
(eco)
(lascia vibrare)
(l. vibr.)
(pause)
pp
ppp
Percussion (II)
3 Bongos
3 TomToms
2 BigDrums
1 Timpani
2-3 Piatti
Tam-Tam
Metals
(pause)
(Legno Battuto or Mix with Hair - Free Combinations)
Maximum Detuning (Last String)
(Harmonics & Small Noises)
(Play Near Bridge or Normaly)
(Noise with Small Sound)
(Hear the Computer Sounds and play Complementary)
Violin
Viola
Cellos
DblB
(pause)
(Free)
(Grave)
(Irregularly)
(Irreg. Accents)
(Tremolo)
mp
ppp
f
Tongue Ram
(Very Strong Attacks)
Complementary Intervention
Flute
(pause)
Explosive - Dinamic Enlargement
No Imput
El. Guitar
(No intervention !!!)
(Irregular)
Play with Crotales or Small Cymbals
(Directly on the strings)
(Hear the Computer Sounds and play Complementary)
Small Accents
(Not Melodic !!!)
(Harmonics)
Piano
Air Accents & Microintervals, Multiphonics
(Free)
(Flatterzunge) (irregularly)
Flute
Oboe
Clar.
B.Clar
Trp.
Trb.
Efect Rich in Harmonics
Efect
(Slap)
Comput.
125


Perc.(I)
3 Bongos
3 TomToms
2 BigDrums
1 Timpani
2-3 Piatti
Gong
Metals
(Irregularly)
(Pochissimo)
ppp
(Gliss.)
(Gliss.Ped.)
(Combine with Gliss. (Bol) on Big Drum)
Per.(II)
3 Bongos
3 TomToms
2 BigDrums
1 Timpani
2-3 Piatti
Tam-Tam
Metals
(Combine with Gliss. (Ball) on Big Drum)
(Harmonics)
(l. vibr.)
Violin
Viola
Cellos
DblB
ff Arco Batt.
(Irreg. Accents)
(Tremolo)
(Irregularly)
(Pochissimo)
(Very High Sounds)
ASPRO
(Ricochet)
Subito
pp
mf
(Very High Sounds)
(pausa)
(Acousmatic - Secret Sounds)
(MURMUR)
(Very High Sounds)
E.Guitar
No Imput
Explosive - Dynamic Enlargement
(Clusters)
(Grave)
(Irregularly)
Piano
(pause)
(Clusters)
(Cluster)
(eco)
Flute
Tongue Ram
Oboe
Clar.
B.Clar
Trp.
Trb.
Effect
(Slap)

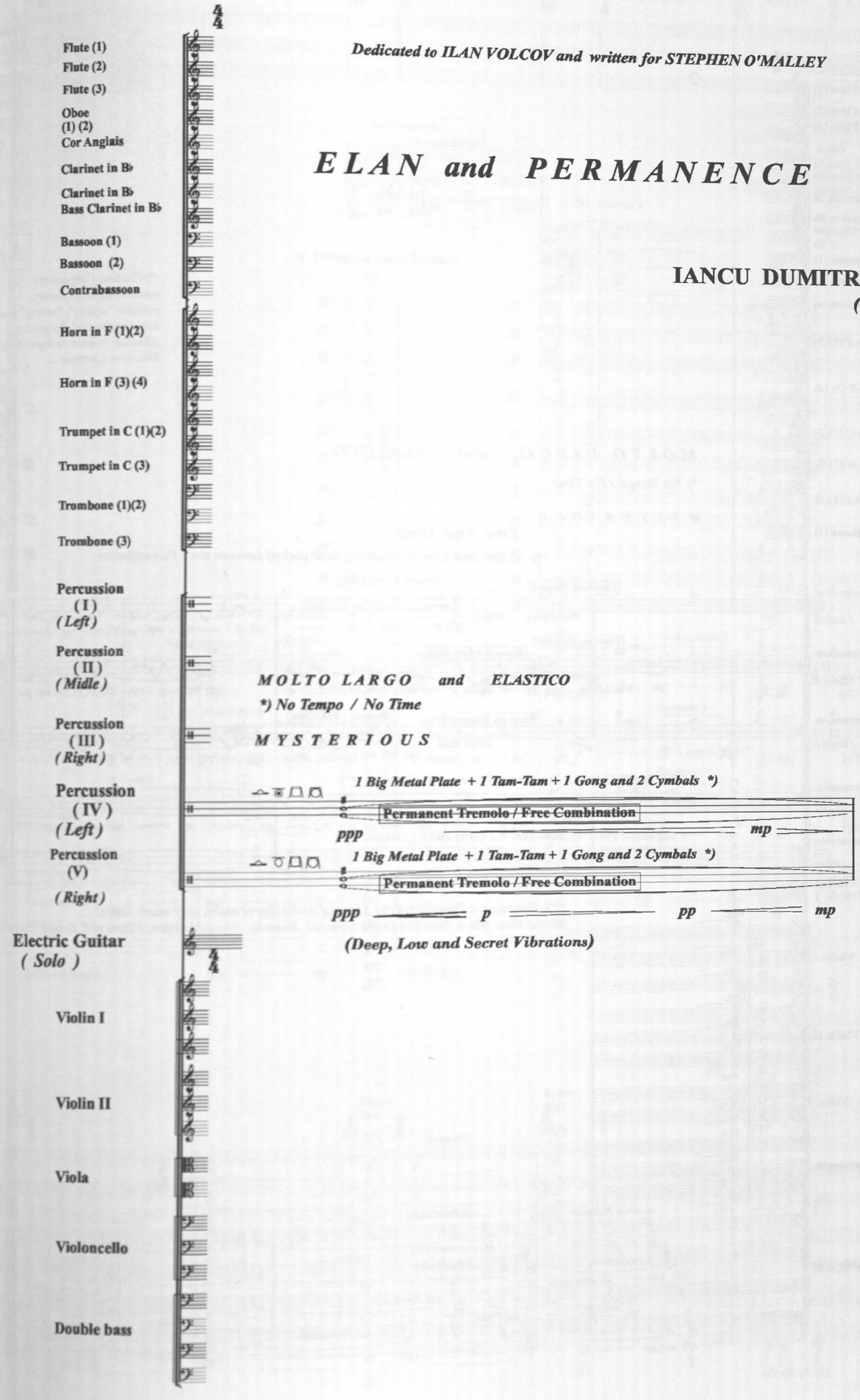

Percussion (I)
(Hear the Computer Sounds and play Complementary)
Big Contrast
Irregularly
Bongos
TomToms
BigDrums
Timp
Piatti
Percussion (II)
Violin
Viola
Cellos
DblB
(pause)
(Legno Battuto or Mix with Hair - Free Combinations)
(Very High Sounds / Play with Wood Part of the Bow)
Ballance / Left & Right
(Ricochet)
Piano
Guitar
(Hear the Computer Sounds and play Complementary)
Only MULTIPHONICS
(Free Combination of Multiphonics)
Oboe
Clars
Bas Clar. (solo)
(play with Piatti)
(Inside of the piano)
Pno
Fagot
(similarly)
Flute
Oboe
Cl.
B.Cl.
Fag.
Trp.
Trb.
Tuba
(Hear the Computer Sounds and play Complementary)
(+ Flatter.)
(Only Breath and Flat)
= Suflu + Frull. + Pârâituri Timbrate (din Buza)
= bàtài cu palma in mustiucul Trp./ Trb. / Tuba, realizând atacuri timbrate (intonate)

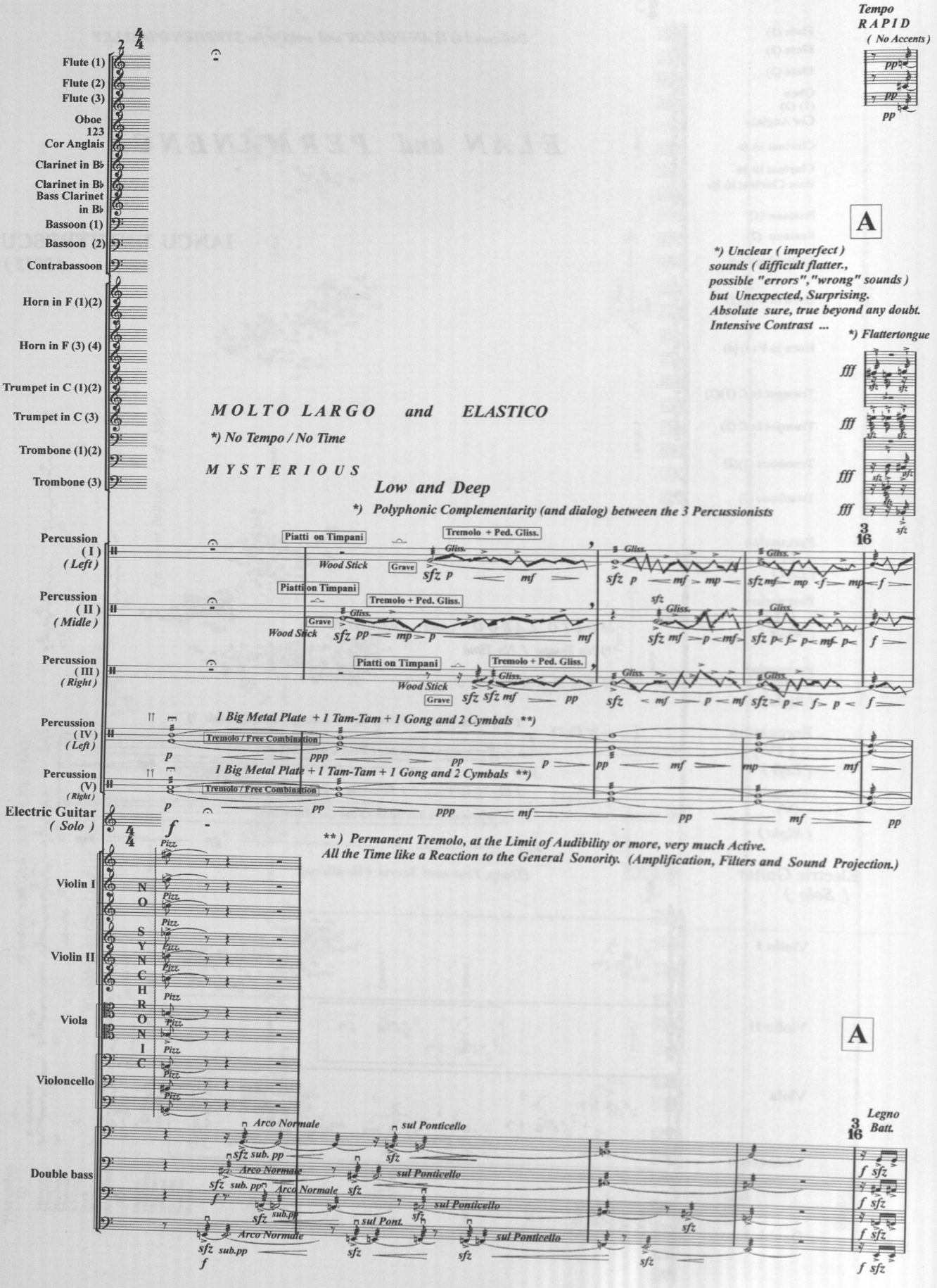

Percussion (I)
3Bongos
3TomToms
2Big Drums
1Timpani
2-3 Piatti
Gong
Metals
(Gliss.Ped.)
pausa
sfz
(Combine with Gliss. (Ball) on Big Drum)
(Gliss.Ped.)
Percussion (II)
3Bongos
3TomToms
2Big Drums
1Timpani
2-3 Piatti
Tam-Tam
Metals
(Gliss.Ped.)
Permanent Ballance (Left - Right)
(Legno Batt.)
(Near the Bridge)
Violin
Viola
Cellos
DblB
ppp
(pause)
(Simile)
No Imput
El. Guitar
Piano
Flute
Oboe
Clar.
B.Clar
Trp.
Trb.
(Free)
(End)

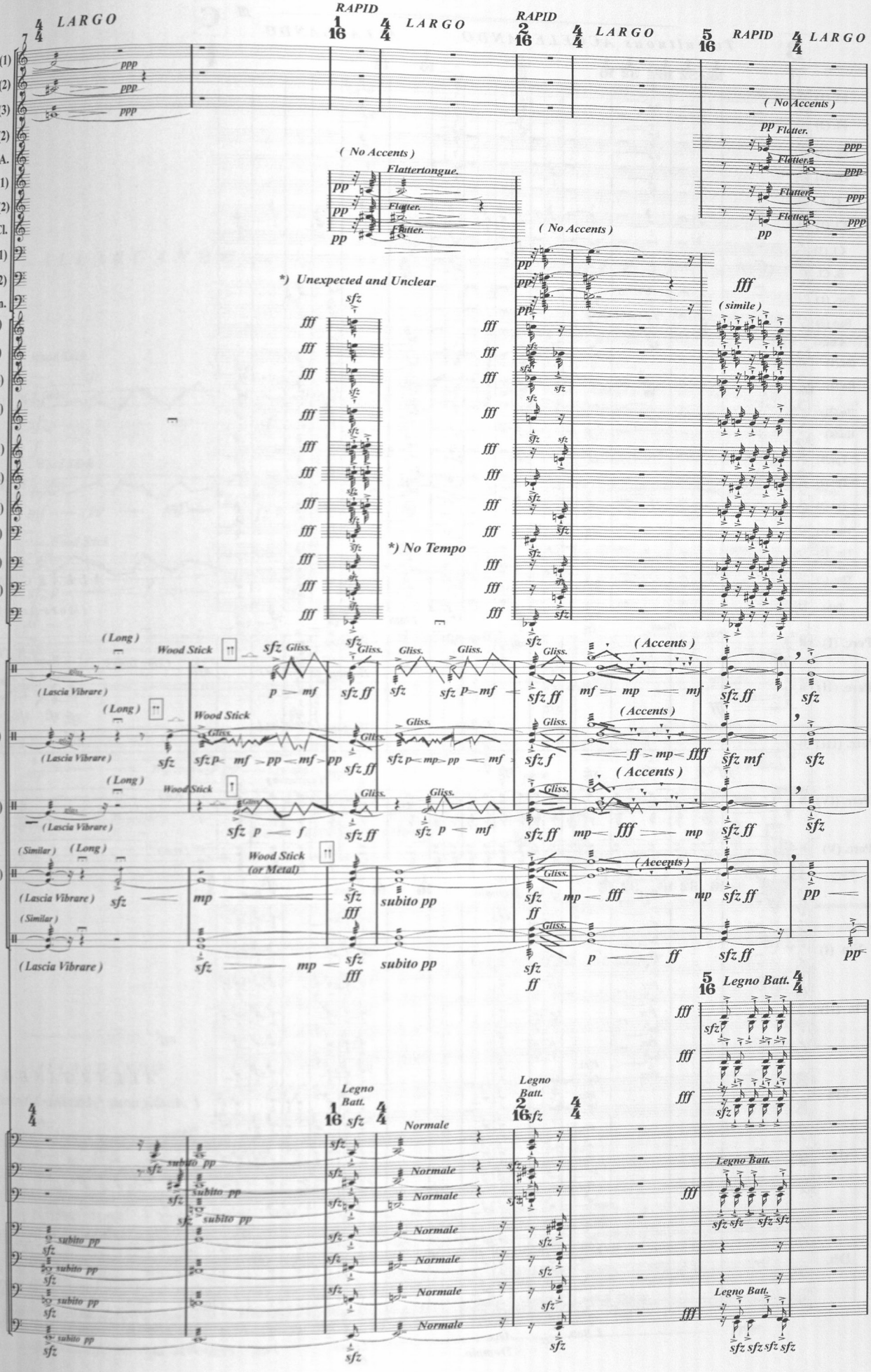
Dedicated to ILAN VOLCOV and written for STEPHEN O'MALLEY

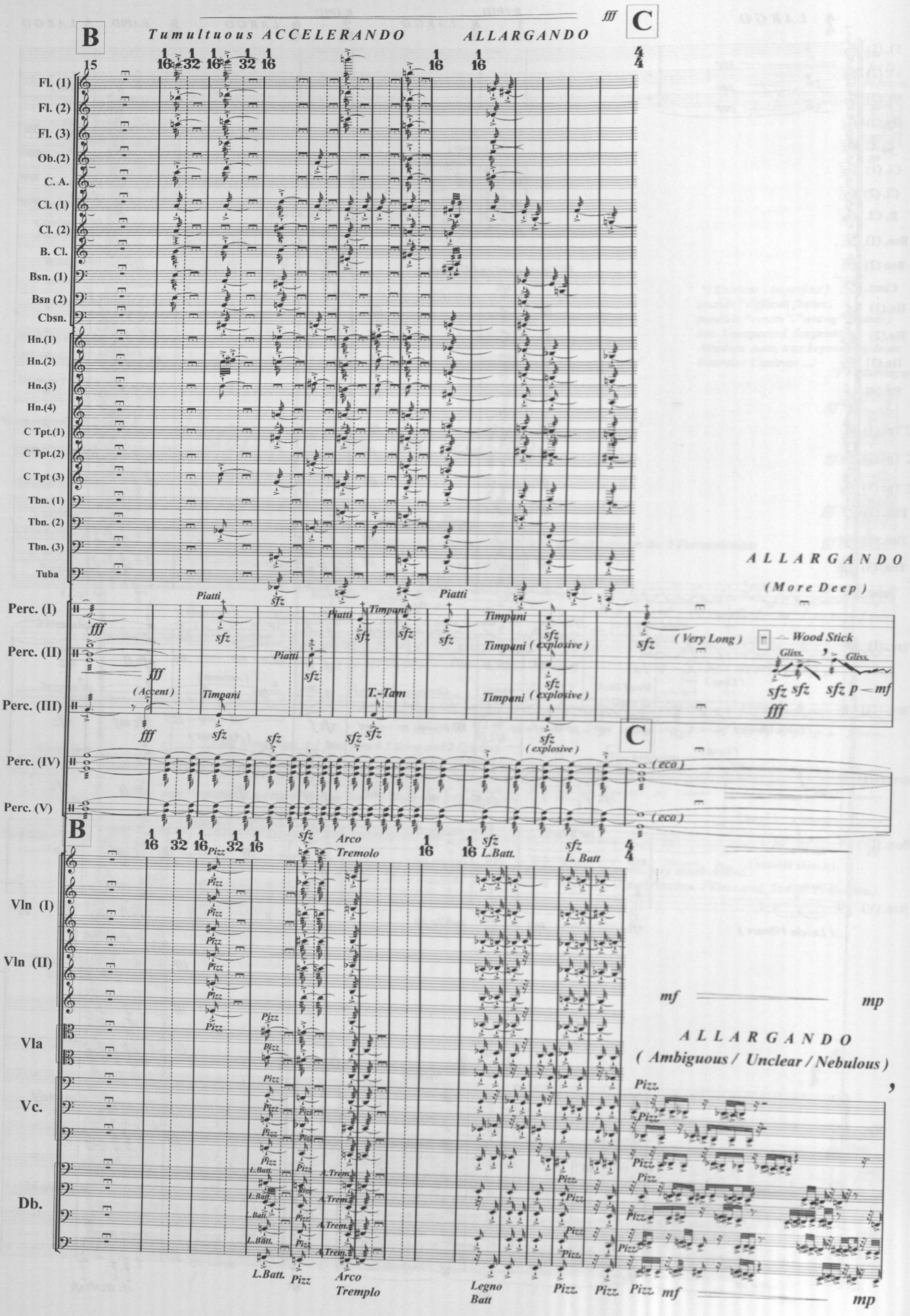
ELAN and PERMANENCE

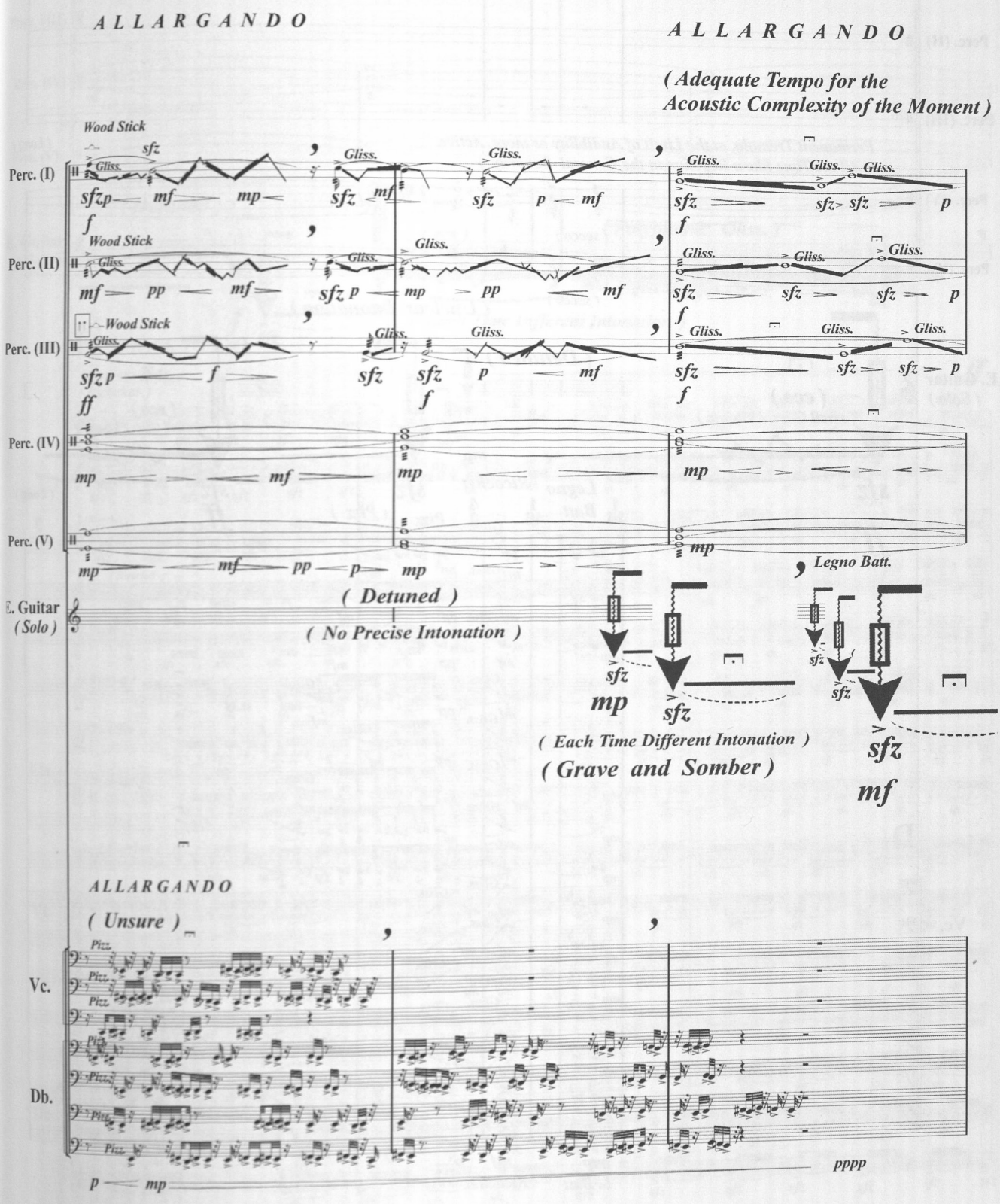
IANCU DUMITRESCU
(2012)

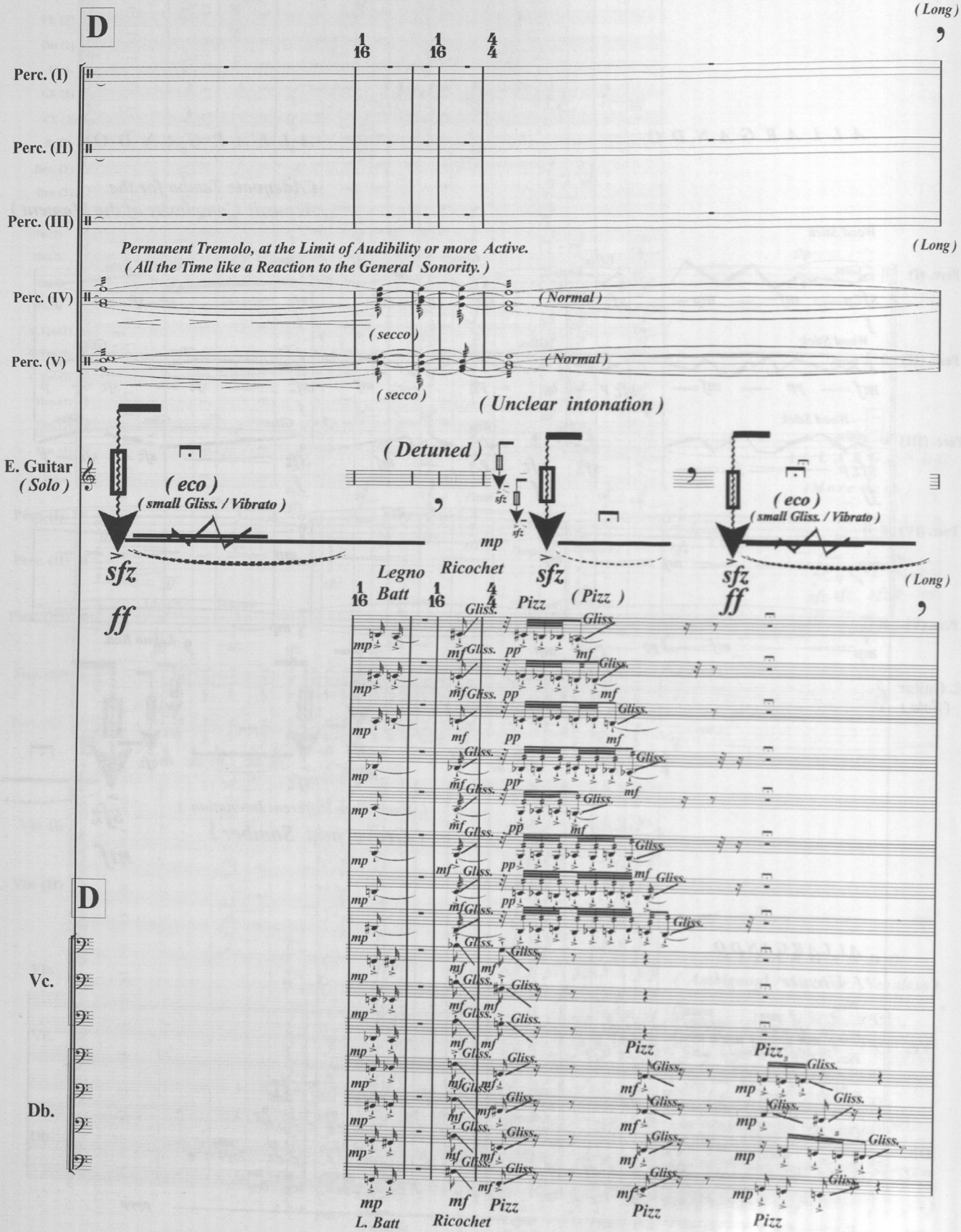


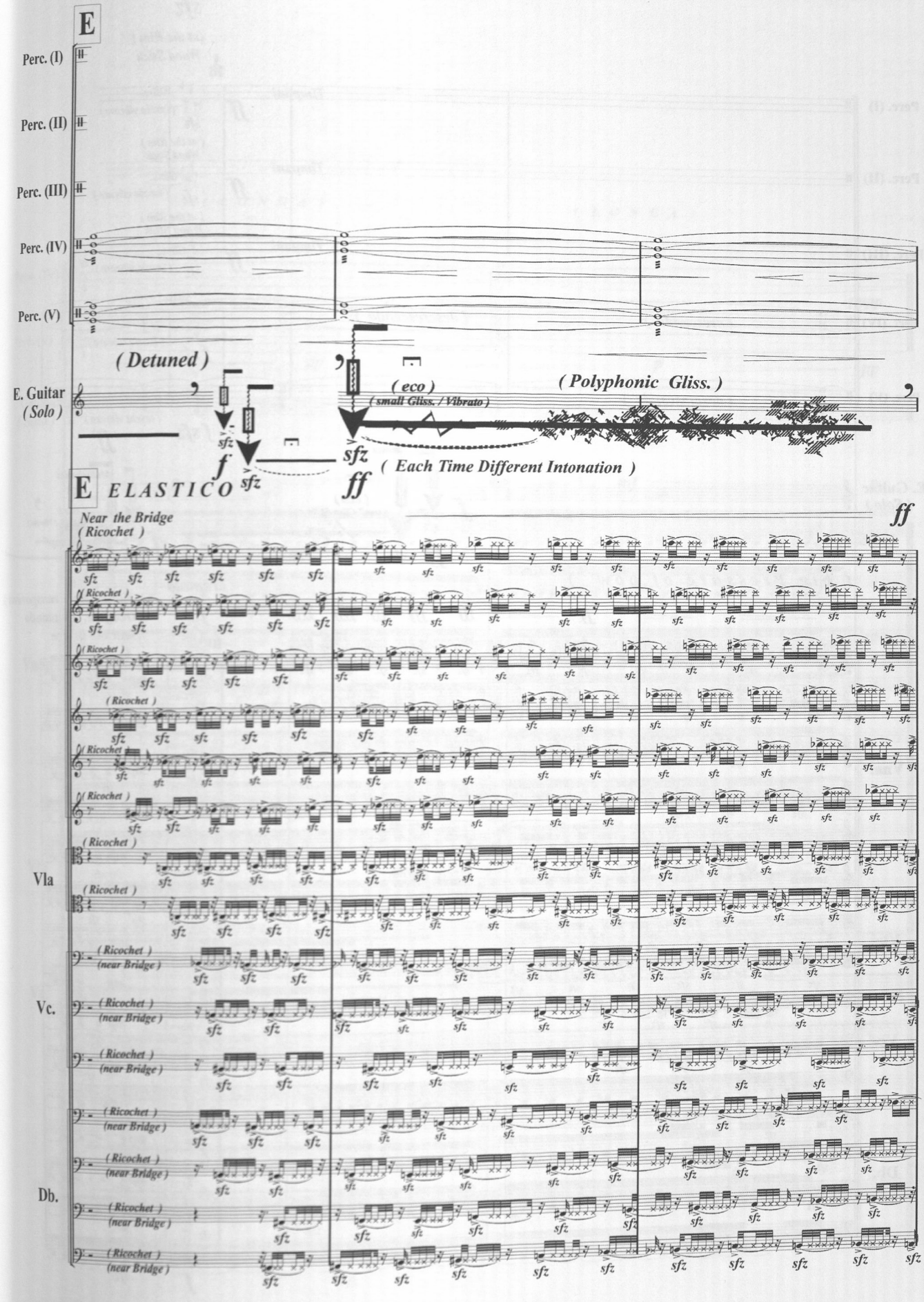

Tempo
RAPID
(No Accents)
A
*) Unclear (imperfect)
sounds (difficult flatter.,
possible "errors","wrong" sounds)
but Unexpected, Surprising.
Absolute sure, true beyond any doubt.
Intensive Contrast ...
*) Flattertongue
MOLTO LARGO and ELASTICO
*) No Tempo / No Time
MYSTERIOUS
Low and Deep
*) Polyphonic Complementarity (and dialog) between the 3 Percussionists
Flute (1)
Flute (2)
Flute (3)
Oboe
123
Cor Anglais
Clarinet in B♭
Clarinet in B♭
Bass Clarinet
in B♭
Bassoon (1)
Bassoon (2)
Contrabassoon
Horn in F (1)(2)
Horn in F (3) (4)
Trumpet in C (1)(2)
Trumpet in C (3)
Trombone (1)(2)
Trombone (3)
Percussion (I) (Left)
Percussion (II) (Midle)
Percussion (III) (Right)
Piatti on Timpani
Tremolo + Ped. Gliss.
Wood Stick
Grave
Gliss.
Percussion (IV) (Left)
Percussion (V) (Right)
1 Big Metal Plate + 1 Tam-Tam + 1 Gong and 2 Cymbals **)
Tremolo / Free Combination
Electric Guitar (Solo)
**) Permanent Tremolo, at the Limit of Audibility or more, very much Active.
All the Time like a Reaction to the General Sonority. (Amplification, Filters and Sound Projection.)
NO SYNCHRONIC
Violin I
Violin II
Viola
Violoncello
Double bass
Pizz.
Arco Normale
sul Ponticello
sub. pp
sul Pont.
Legno Batt.

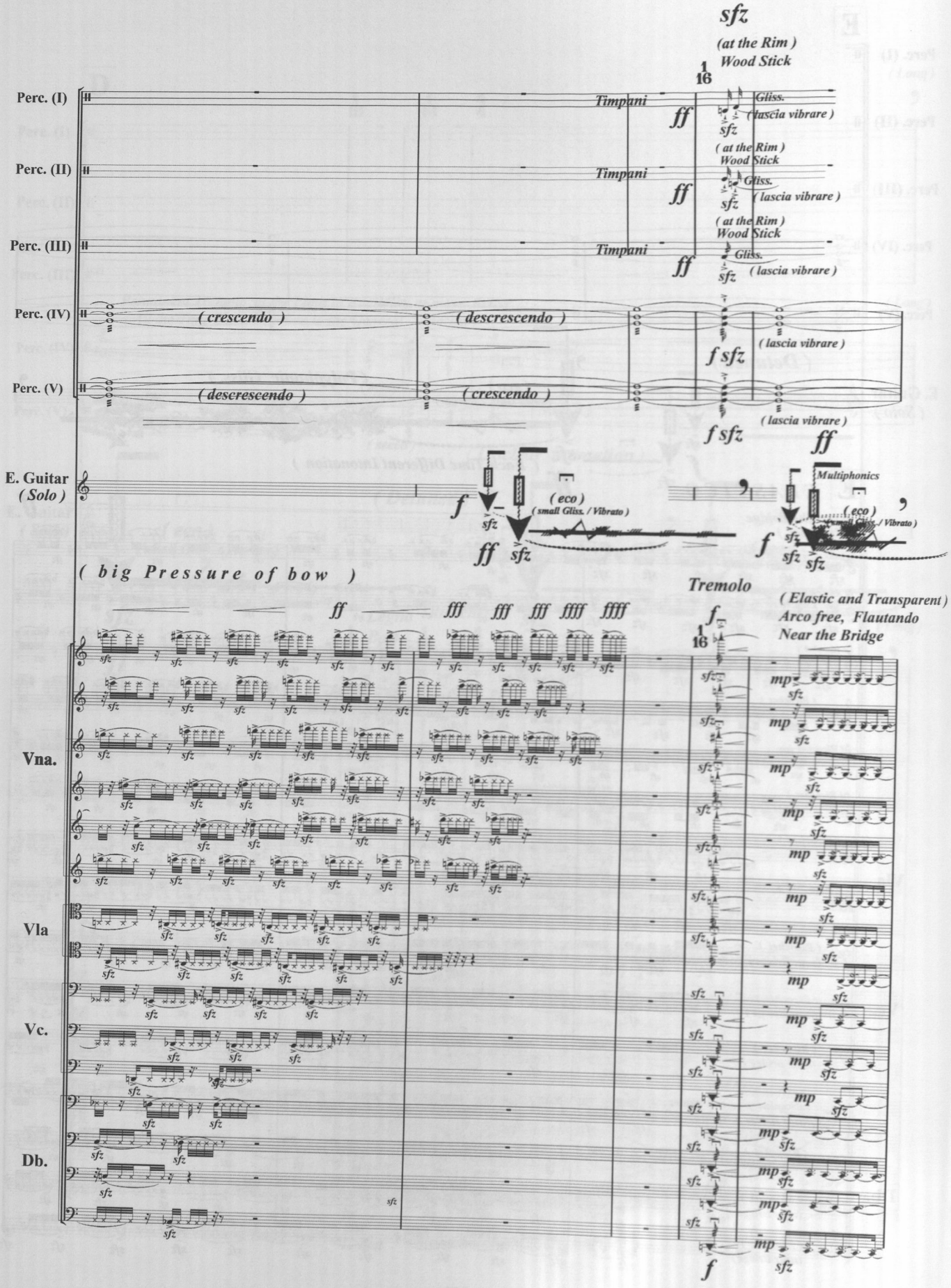

LARGO
RAPID
Fl. (1)
Fl. (2)
Fl. (3)
Ob.(2)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tuba
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
Vc.
Db.
(No Accents)
Flattertongue.
Flutter.
*) Unexpected and Unclear
*) No Tempo
(simile)
(Long)
Wood Stick
Gliss.
(Lascia Vibrare)
(Accents)
(Similar)
Wood Stick (or Metal)
subito pp
Legno Batt.
Normale

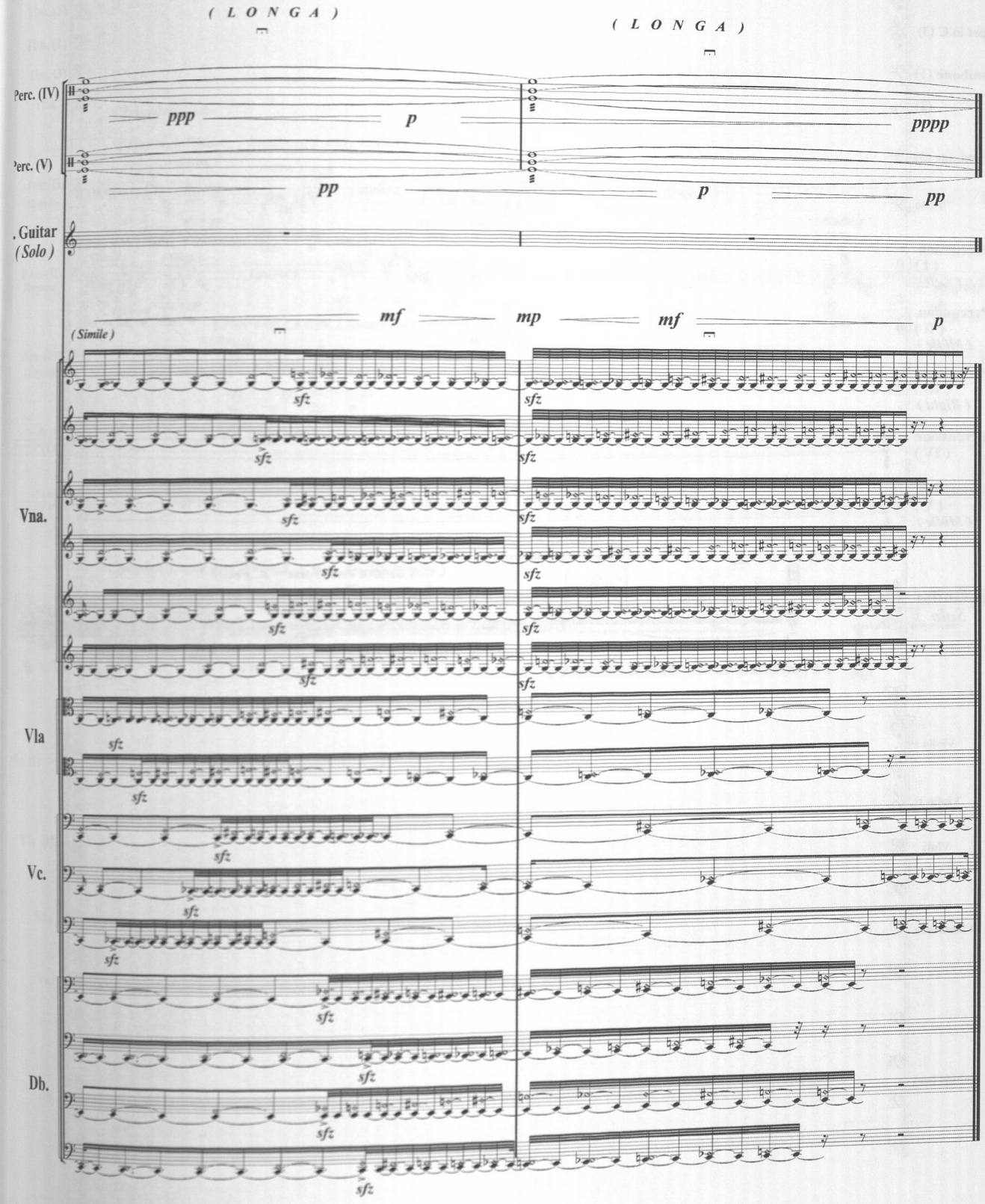

B
Tumultuous ACCELERANDO
ALLARGANDO
fff
C
15
Fl. (1)
Fl. (2)
Fl. (3)
Ob.(2)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tuba
Piatti
sfz
Timpani
ALLARGANDO
(More Deep)
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
fff
(Accent)
Timpani
T.-Tam
Timpani (explosive)
(Very Long)
Wood Stick
Gliss.
sfz p — mf
C
(eco)
B
Pizz
Arco
Tremolo
L.Batt
L. Batt
Vln (I)
Vln (II)
Vla
Vc.
Db.
A.Trem.
Arco
Tremplo
Legno
Batt
mf
mp
ALLARGANDO
(Ambiguous / Unclear / Nebulous)

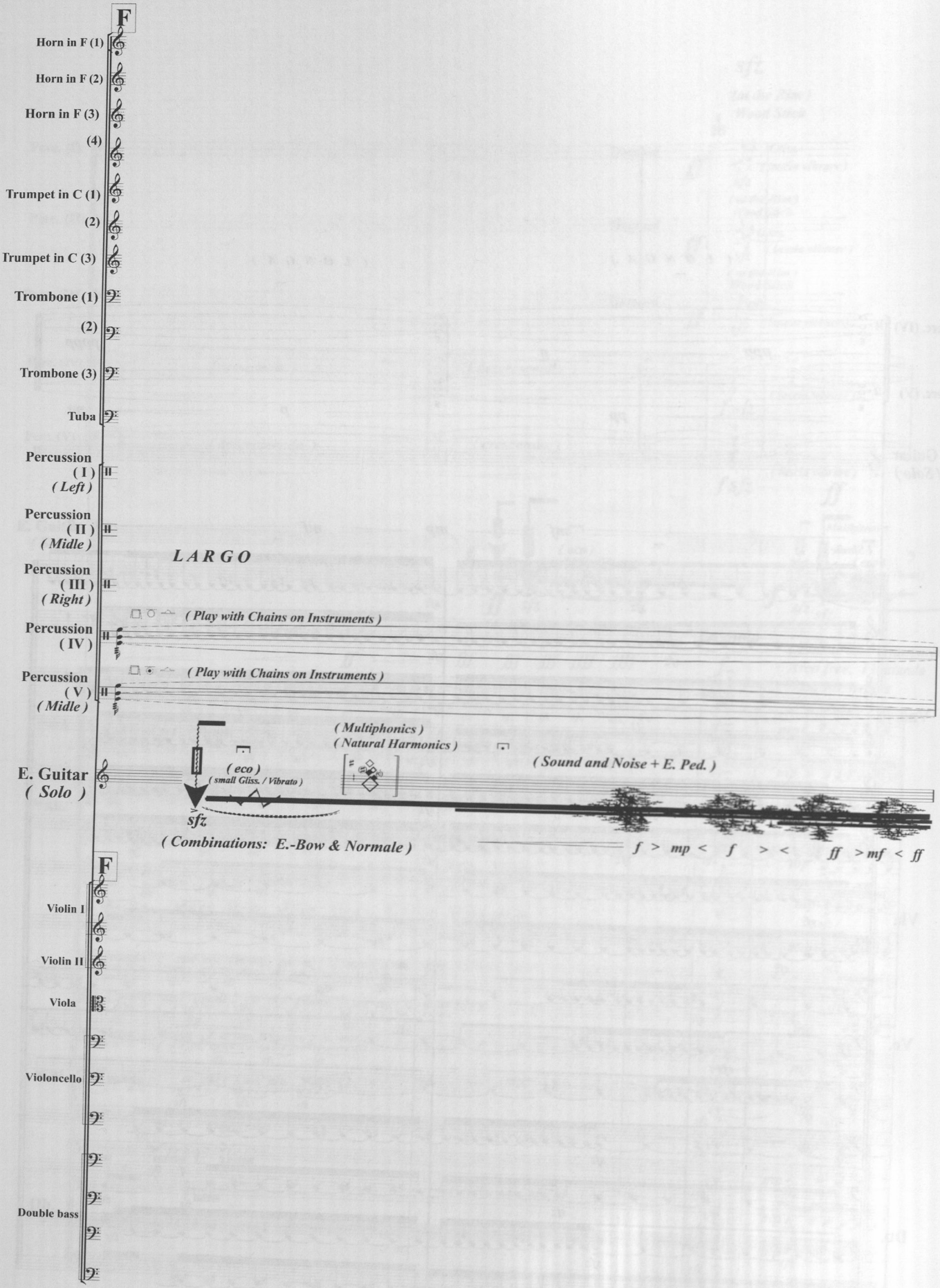

ALLARGANDO
ALLARGANDO
(Adequate Tempo for the Acoustic Complexity of the Moment)
Wood Stick
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
E. Guitar (Solo)
Gliss.
(Detuned)
(No Precise Intonation)
Legno Batt.
(Each Time Different Intonation)
(Grave and Somber)
ALLARGANDO
(Unsure)
Vc.
Db.
Pizz.

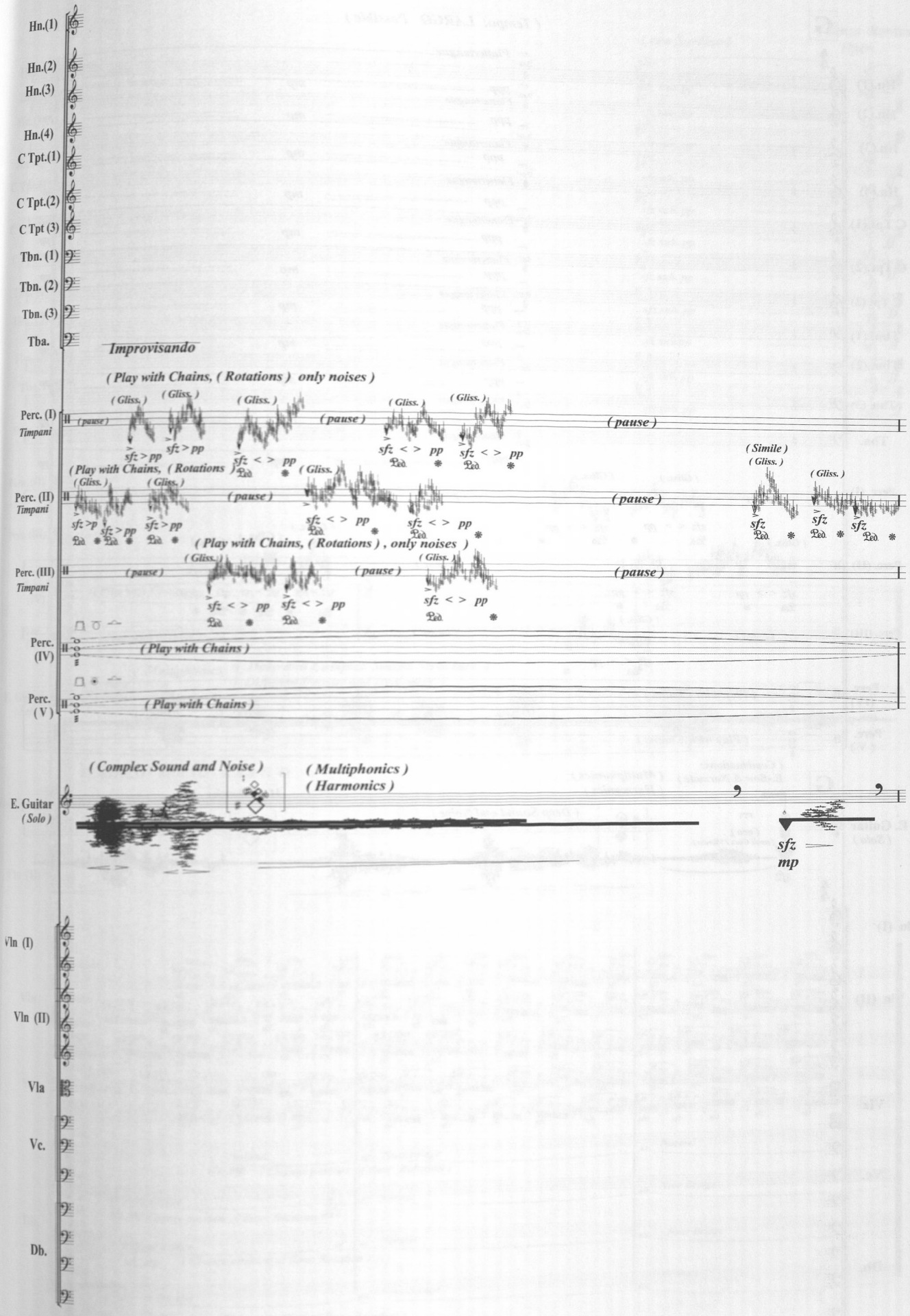

D
Perc. (I)
Perc. (II)
Perc. (III)
Permanent Tremolo, at the Limit of Audibility or more Active.
(All the Time like a Reaction to the General Sonority.)
(Long)
Perc. (IV)
Perc. (V)
(Normal)
(secco)
(Unclear intonation)
E. Guitar
(Solo)
(eco)
(small Gliss. / Vibrato)
(Detuned)
sfz
ff
mp
Legno Batt
Ricochet
Pizz
(Pizz)
Gliss.
D
Vc.
Db.
L. Batt
mf

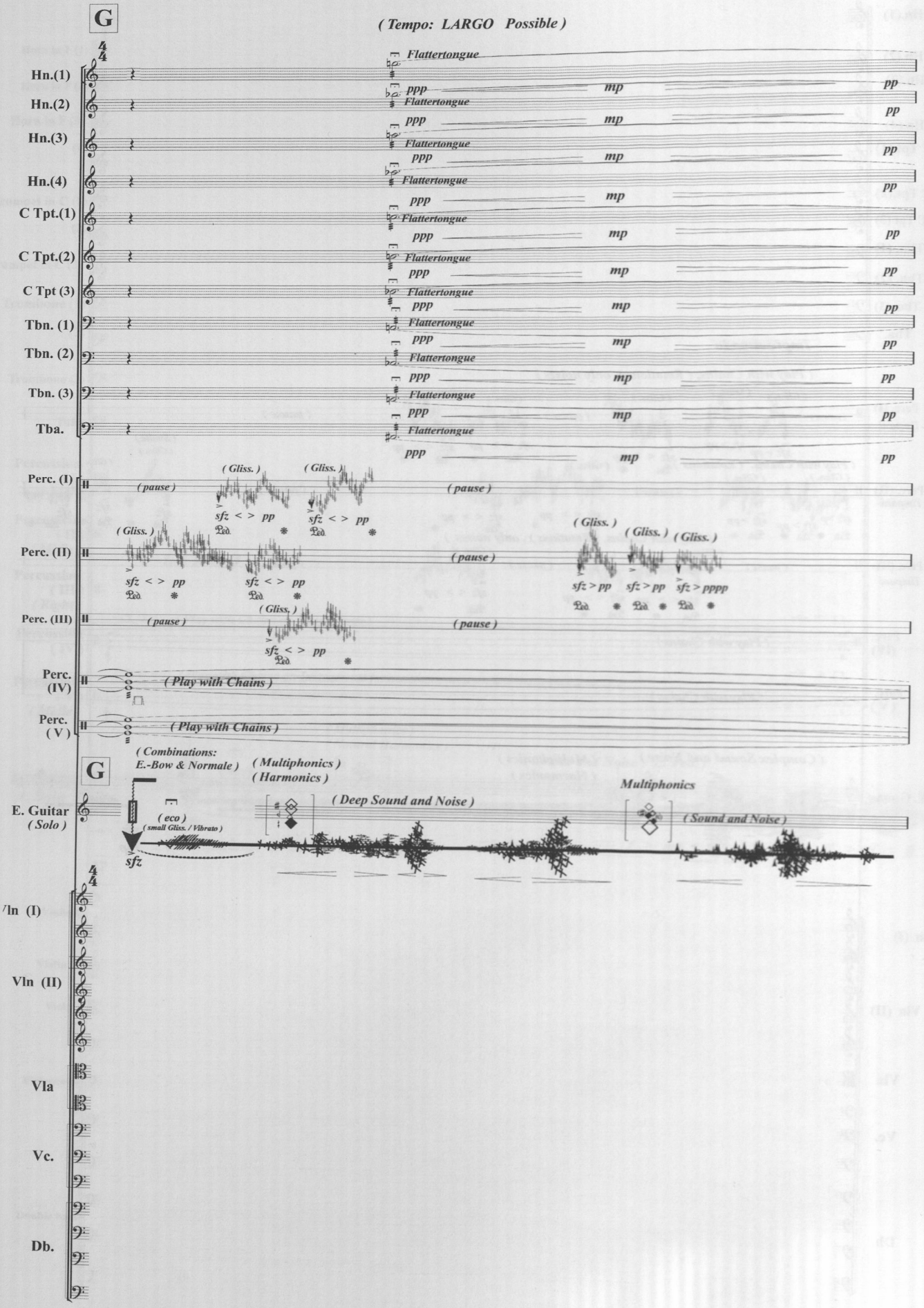

E
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
(Detuned)
E. Guitar
(Solo)
(eco)
(small Gliss. / Vibrato)
(Polyphonic Gliss.)
(Each Time Different Intonation)
E ELASTICO
Near the Bridge
(Ricochet)
Vla
Vc.
Db.
(near Bridge)

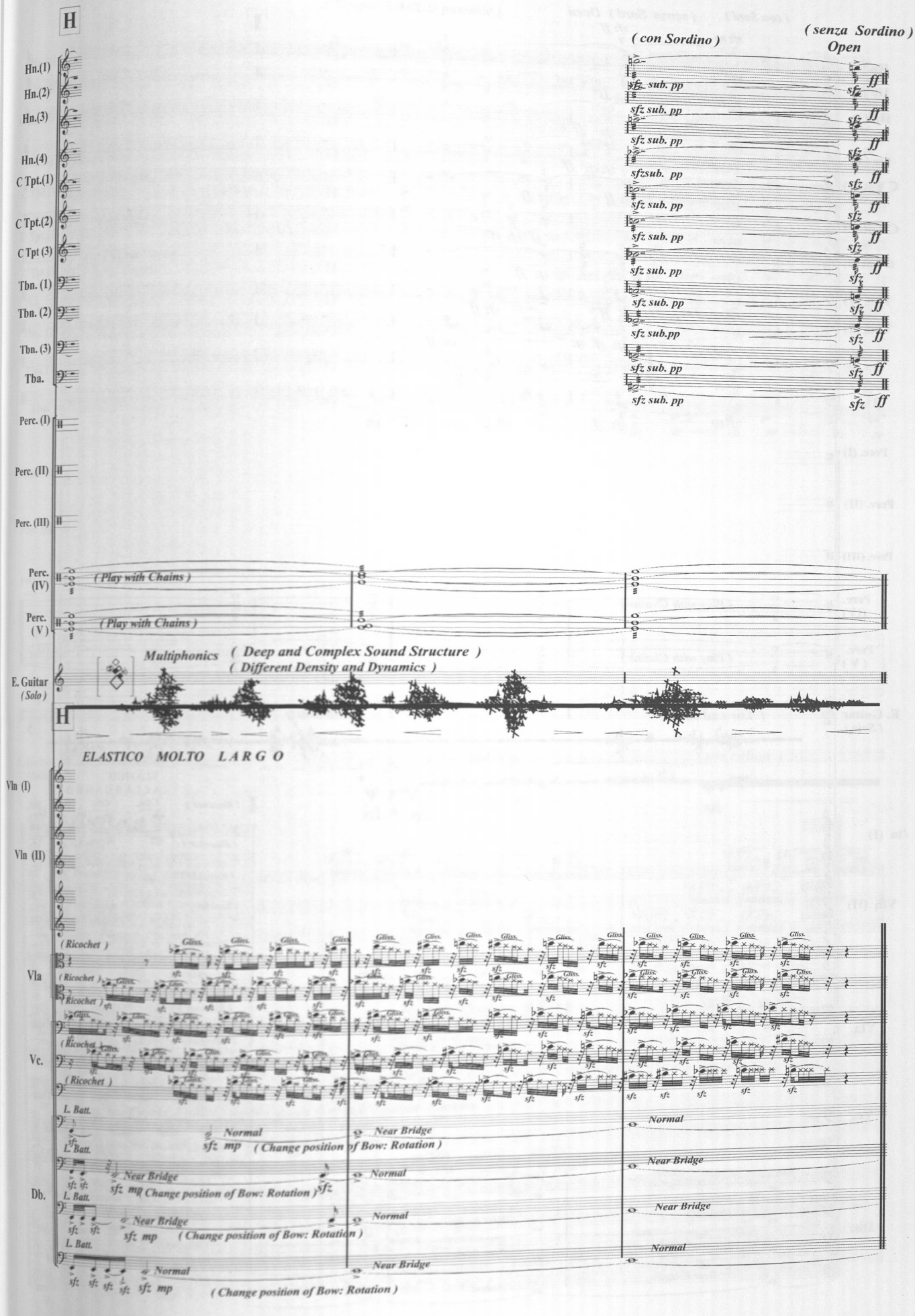

sfz
(at the Rim)
Wood Stick
Perc. (I)
Timpani
ff
Gliss.
(lascia vibrare)
Perc. (II)
Timpani
Perc. (III)
Timpani
Perc. (IV)
(crescendo)
(descrescendo)
f sfz
Perc. (V)
(descrescendo)
(crescendo)
E. Guitar
(Solo)
(eco)
(small Gliss. / Vibrato)
Multiphonics
(big Pressure of bow)
fff
ffff
fffff
Tremolo
(Elastic and Transparent)
Arco free, Flautando
Near the Bridge
Vna.
Vla
Vc.
Db.

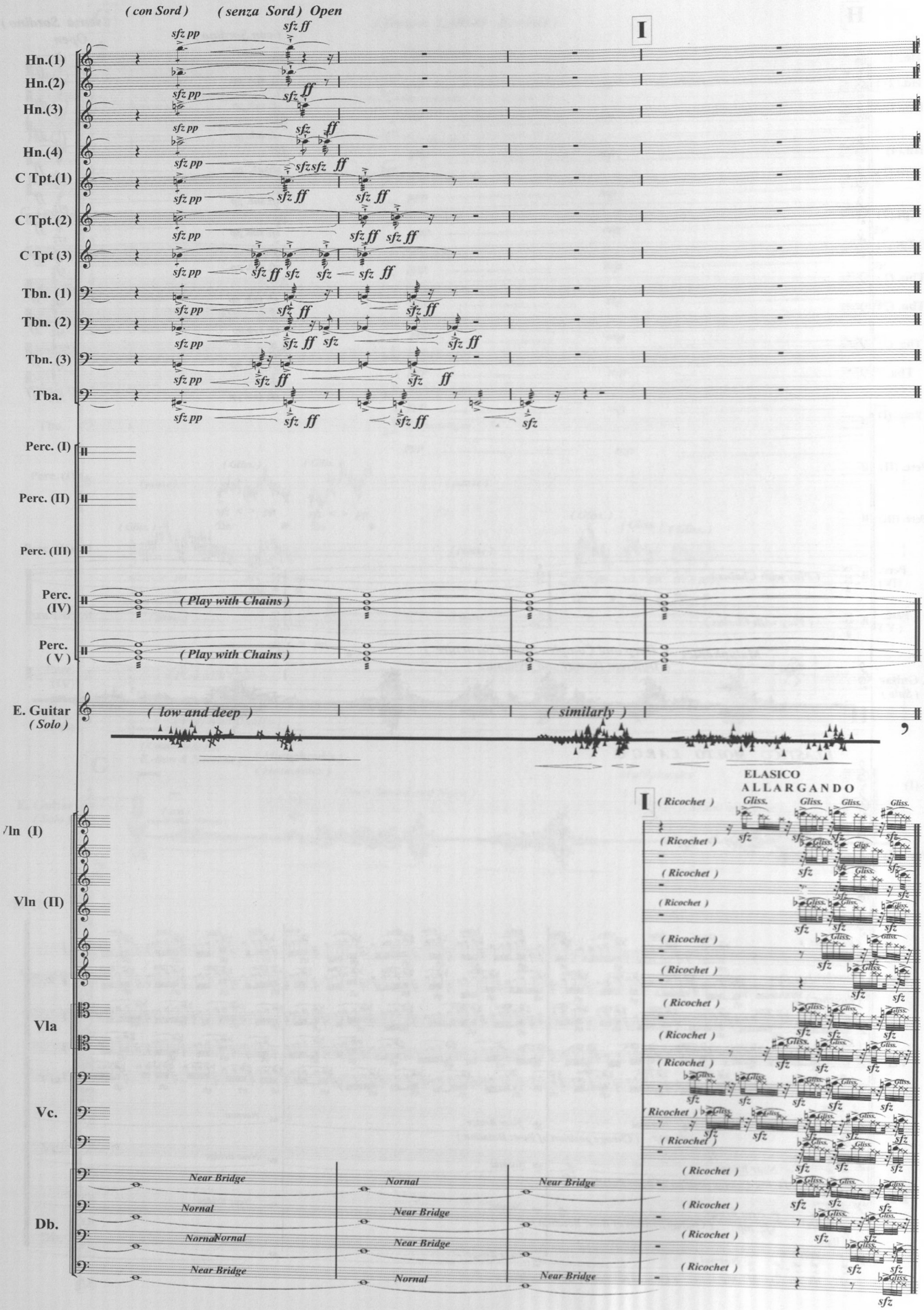

(L O N G A)
(L O N G A)
Perc. (IV)
Perc. (V)
. Guitar
(Solo)
ppp
p
pppp
pp
p
pp
mf
mp
mf
p
(Simile)
sfz
Vna.
Vla
Vc.
Db.

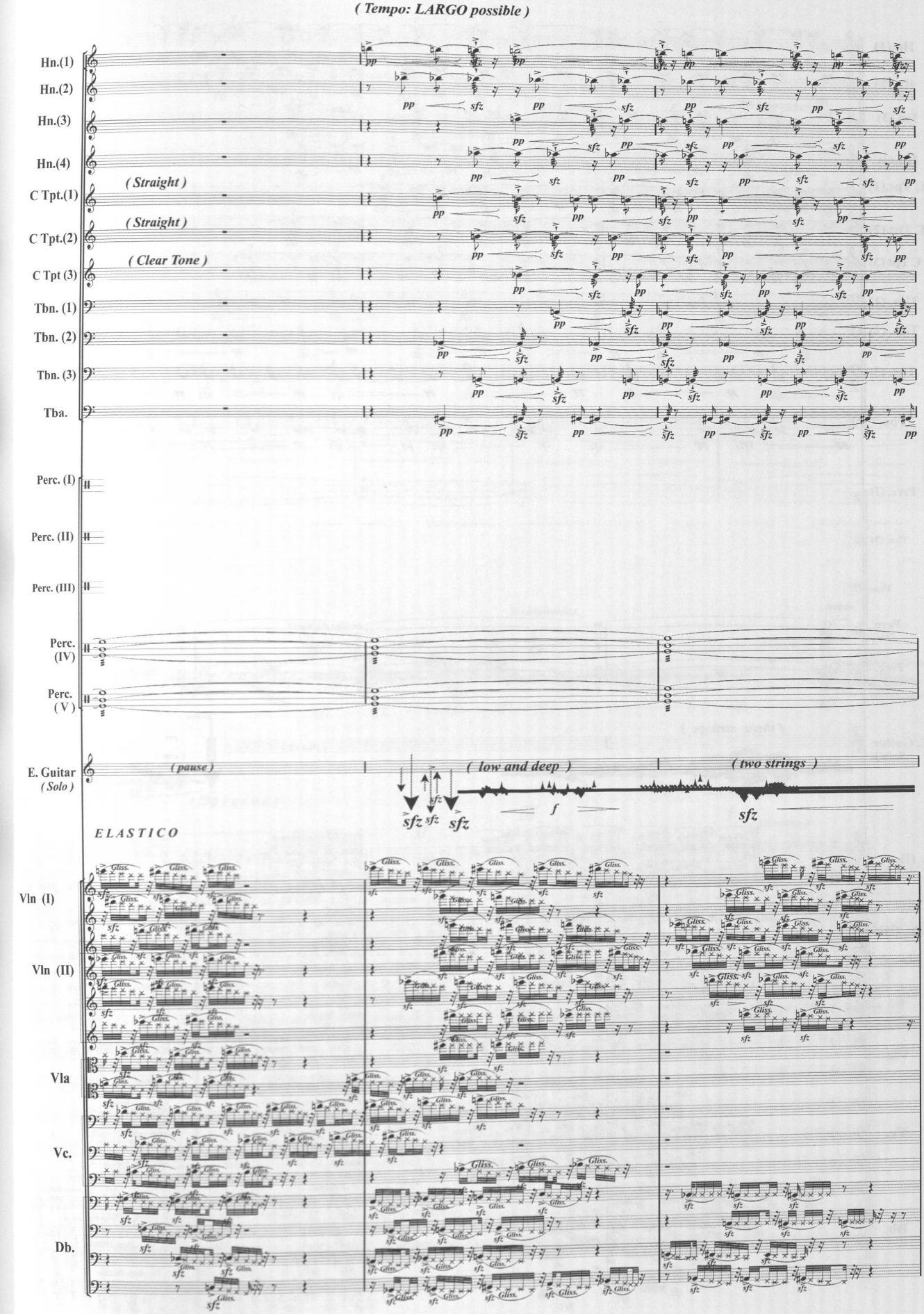

F
Horn in F (1)
Horn in F (2)
Horn in F (3)
(4)
Trumpet in C (1)
(2)
Trumpet in C (3)
Trombone (1)
(2)
Trombone (3)
Tuba
Percussion (I) (Left)
Percussion (II) (Midle)
Percussion (III) (Right)
Percussion (IV)
Percussion (V) (Midle)
LARGO
(Play with Chains on Instruments)
(Play with Chains on Instruments)
(Multiphonics)
(Natural Harmonics)
(Sound and Noise + E. Ped.)
E. Guitar (Solo)
(eco)
(small Gliss. / Vibrato)
sfz
(Combinations: E.-Bow & Normale)
f > mp < f > < ff > mf < ff
F
Violin I
Violin II
Viola
Violoncello
Double bass

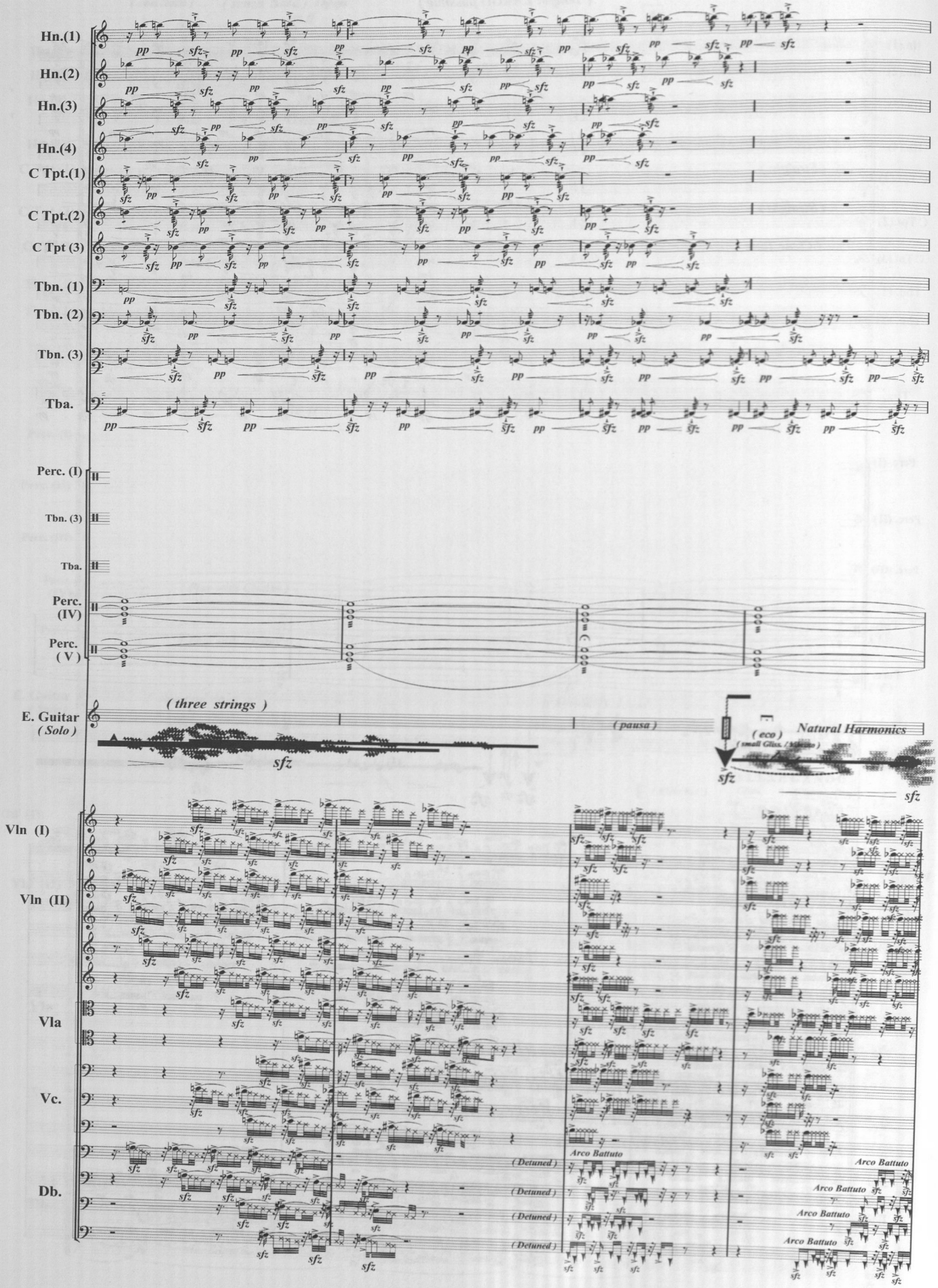

Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Improvisando
(Play with Chains, (Rotations) only noises)
Perc. (I)
Timpani
(Gliss.)
(pause)
sfz > pp
sfz < > pp
(Play with Chains, (Rotations)
Perc. (II)
Timpani
(Simile)
(Play with Chains, (Rotations) , only noises)
Perc. (III)
Timpani
Perc. (IV)
(Play with Chains)
Perc. (V)
(Play with Chains)
(Complex Sound and Noise)
(Multiphonics)
(Harmonics)
E. Guitar
(Solo)
sfz
mp
Vln (I)
Vln (II)
Vla
Vc.
Db.

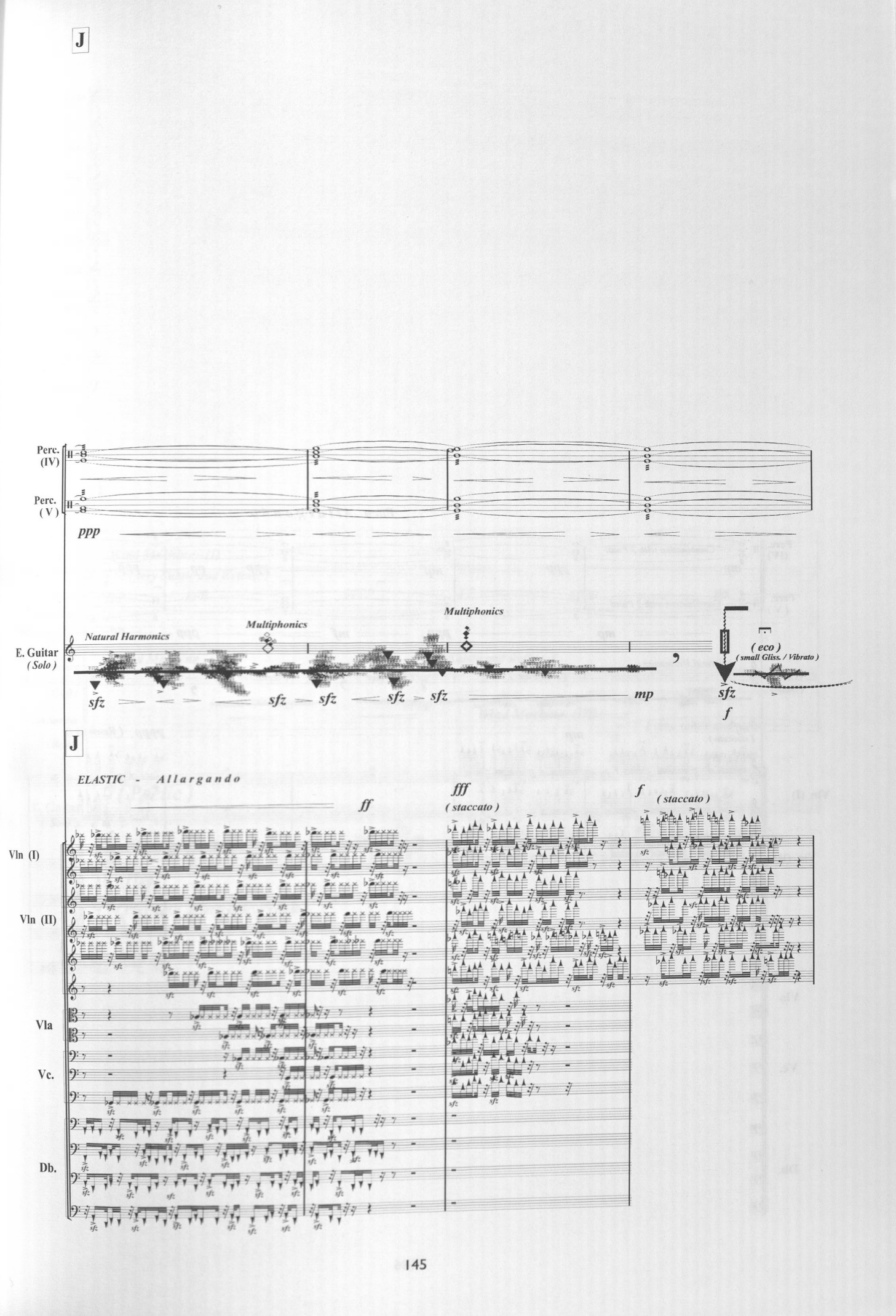

G
(Tempo: LARGO Possible)
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Flattertongue
ppp
mp
pp
Perc. (I)
Perc. (II)
Perc. (III)
(pause)
(Gliss.)
sfz < > pp
sfz > pp
sfz > pppp
Perc. (IV)
Perc. (V)
(Play with Chains)
G
E. Guitar (Solo)
(Combinations: E.-Bow & Normale)
(Multiphonics)
(Harmonics)
(Deep Sound and Noise)
Multiphonics
(Sound and Noise)
(eco)
(small Gliss. / Vibrato)
sfz
Vln (I)
Vln (II)
Vla
Vc.
Db.

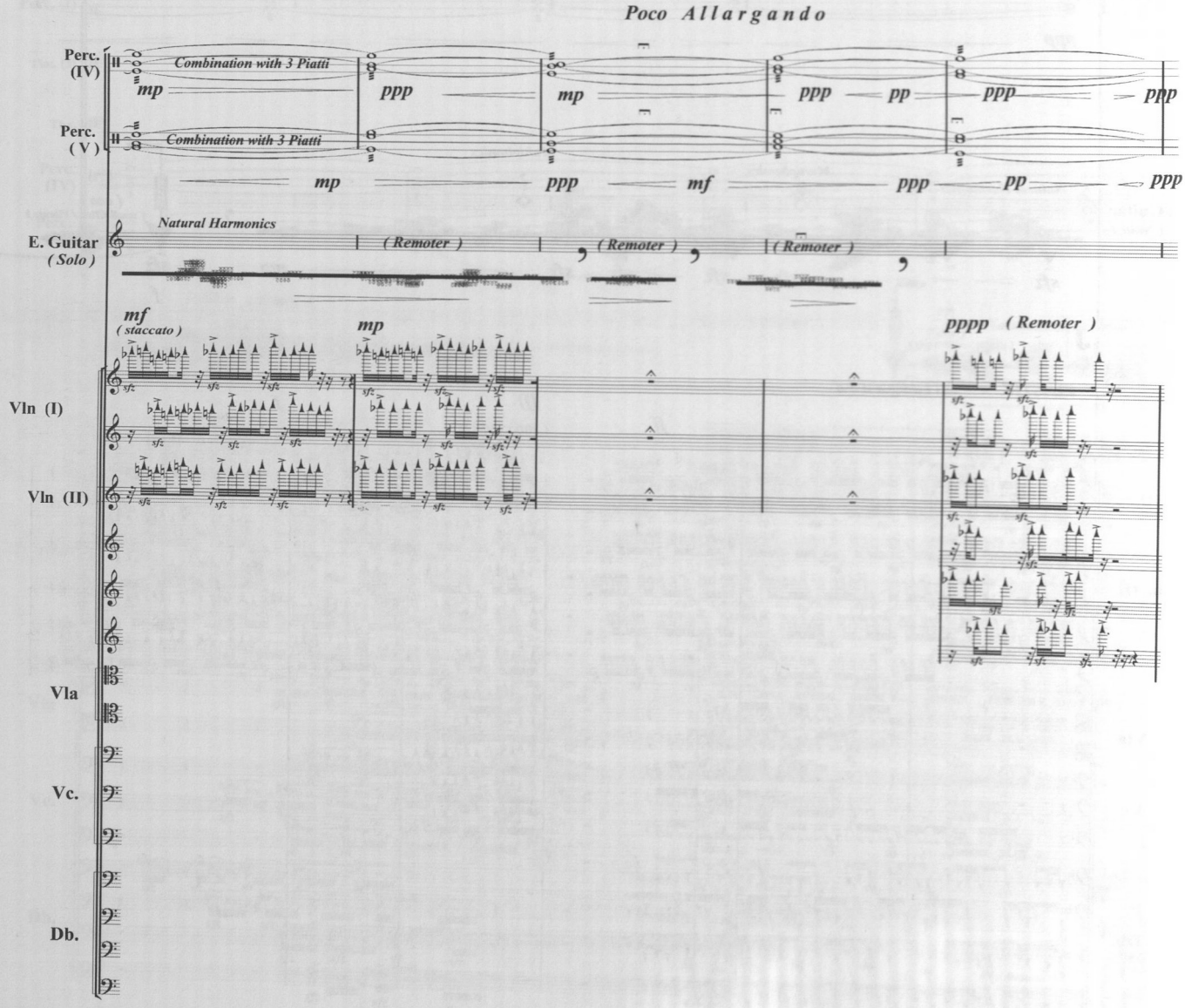

H
(con Sordino)
(senza Sordino)
Open
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
(Play with Chains)
Perc. (V)
(Play with Chains)
Multiphonics (Deep and Complex Sound Structure)
(Different Density and Dynamics)
E. Guitar (Solo)
H
ELASTICO MOLTO LARG O
Vln (I)
Vln (II)
Vla
Vc.
Db.
(Ricochet)
Gliss.
L. Batt.
Normal
Near Bridge
(Change position of Bow: Rotation)

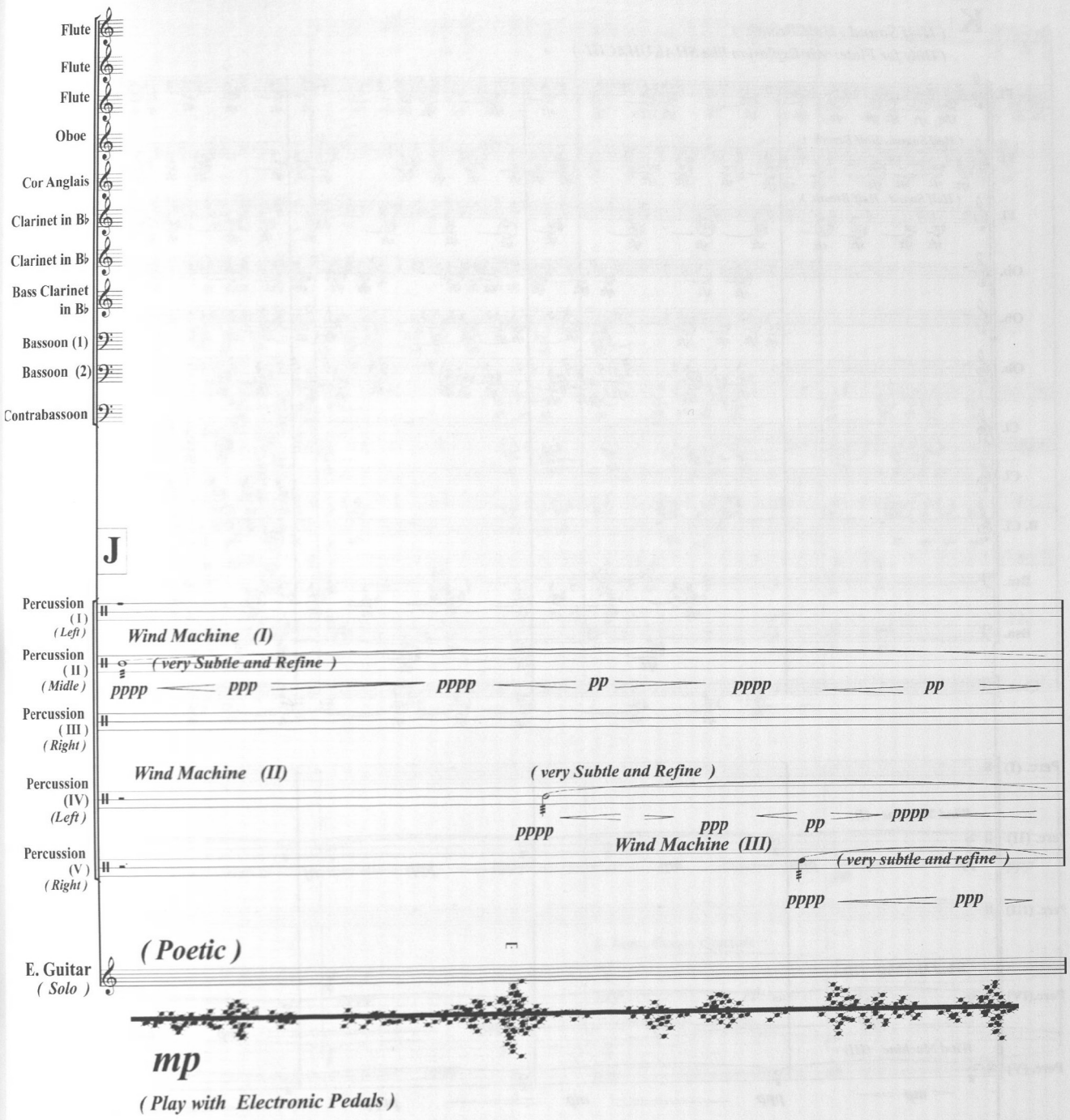

(con Sord)
(senza Sord) Open
I
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
(Play with Chains)
Perc. (V)
(Play with Chains)
E. Guitar (Solo)
(low and deep)
(similarly)
ELASICO
ALLARGANDO
I
Vln (I)
Vln (II)
Vla
Vc.
Db.
(Ricochet)
Gliss.
Near Bridge
Nornal

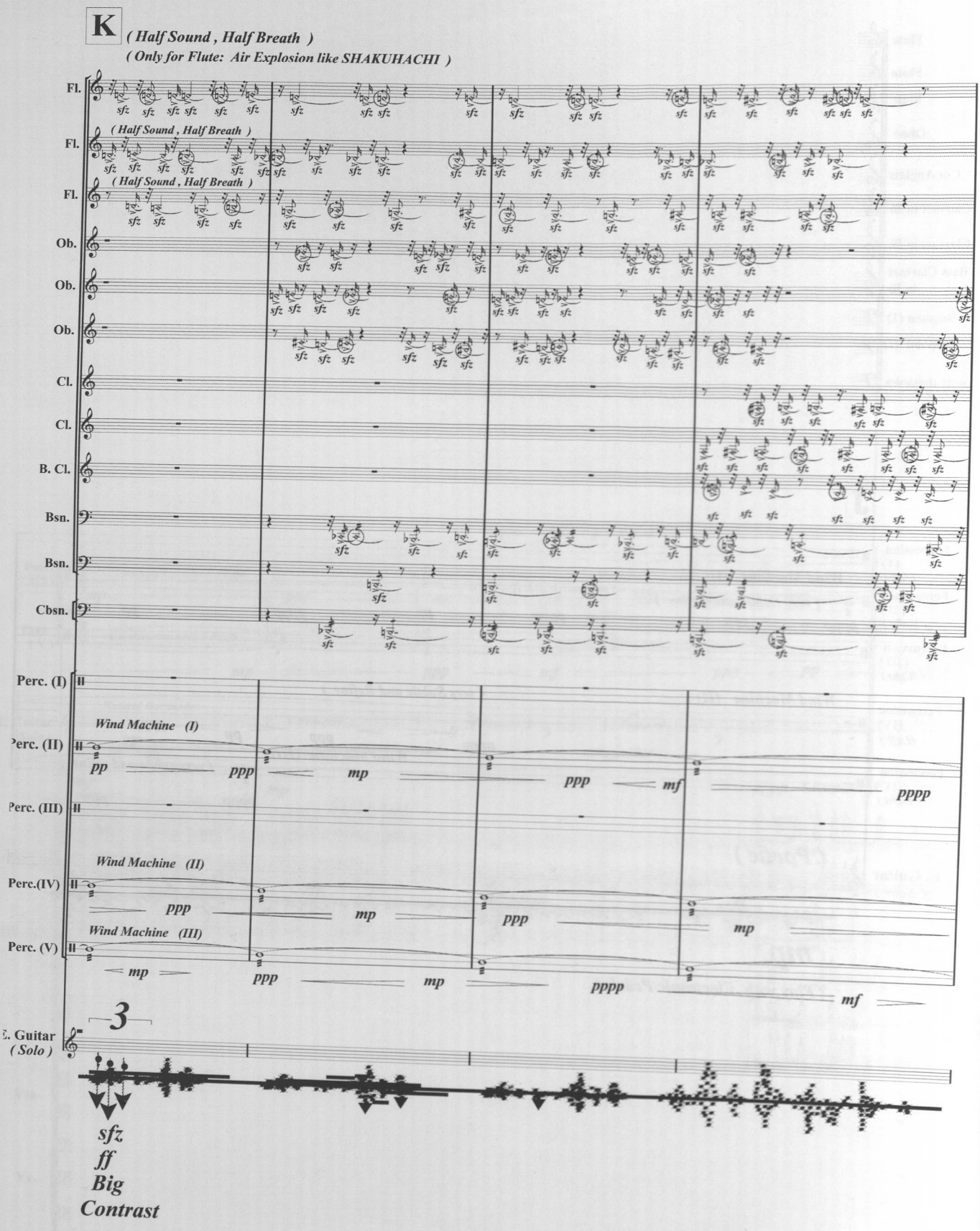

(Tempo: LARGO possible)
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
(Straight)
C Tpt.(1)
(Straight)
C Tpt.(2)
(Clear Tone)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
E. Guitar (Solo)
(pause)
(low and deep)
(two strings)
ELASTICO
Vln (I)
Vln (II)
Vla
Vc.
Db.

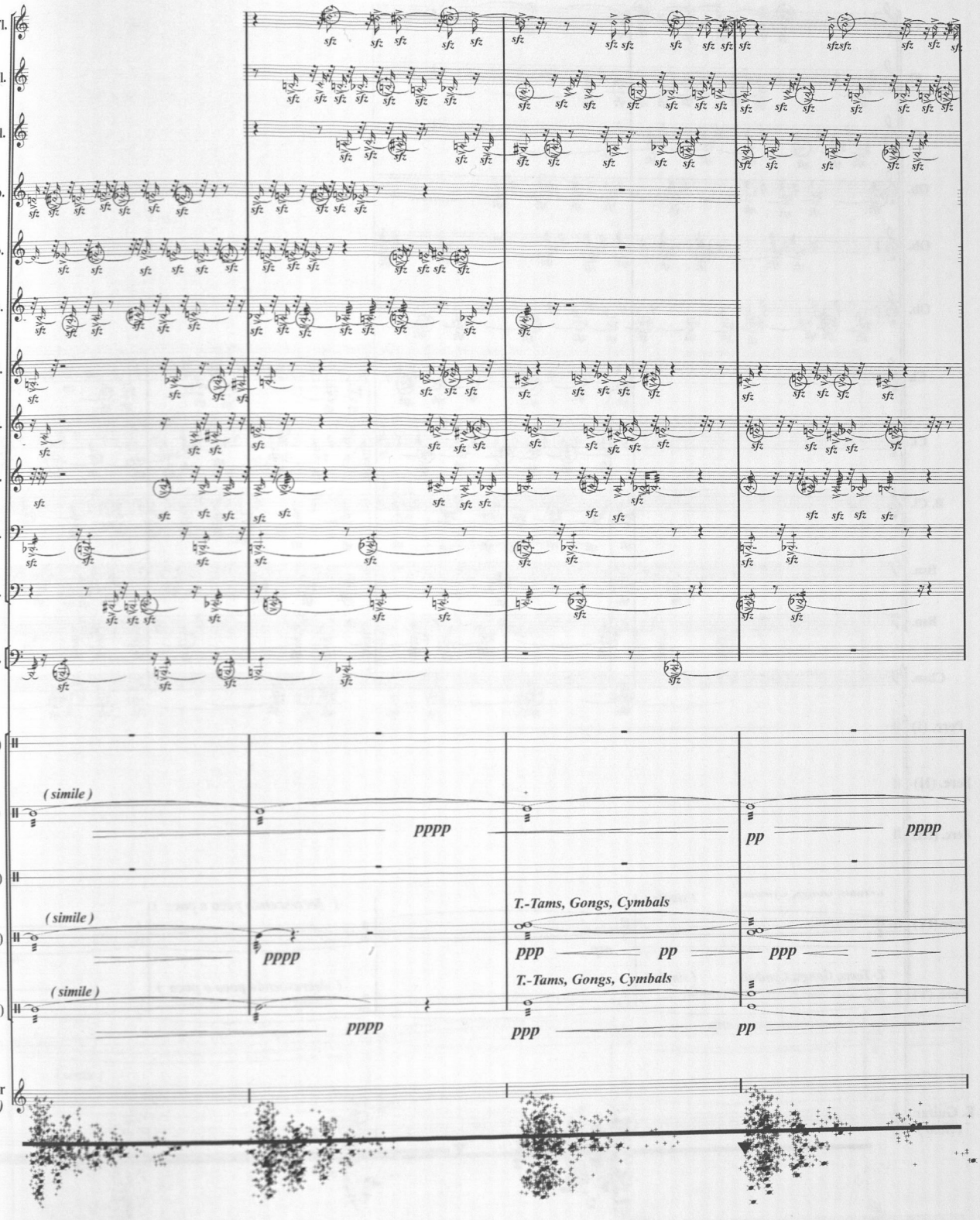

Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
Tbn. (3)
Tba.
Perc. (IV)
Perc. (V)
E. Guitar (Solo)
(three strings)
(pausa)
(eco)
Natural Harmonics
Vln (I)
Vln (II)
Vla
Vc.
Db.
(Detuned)
Arco Battuto

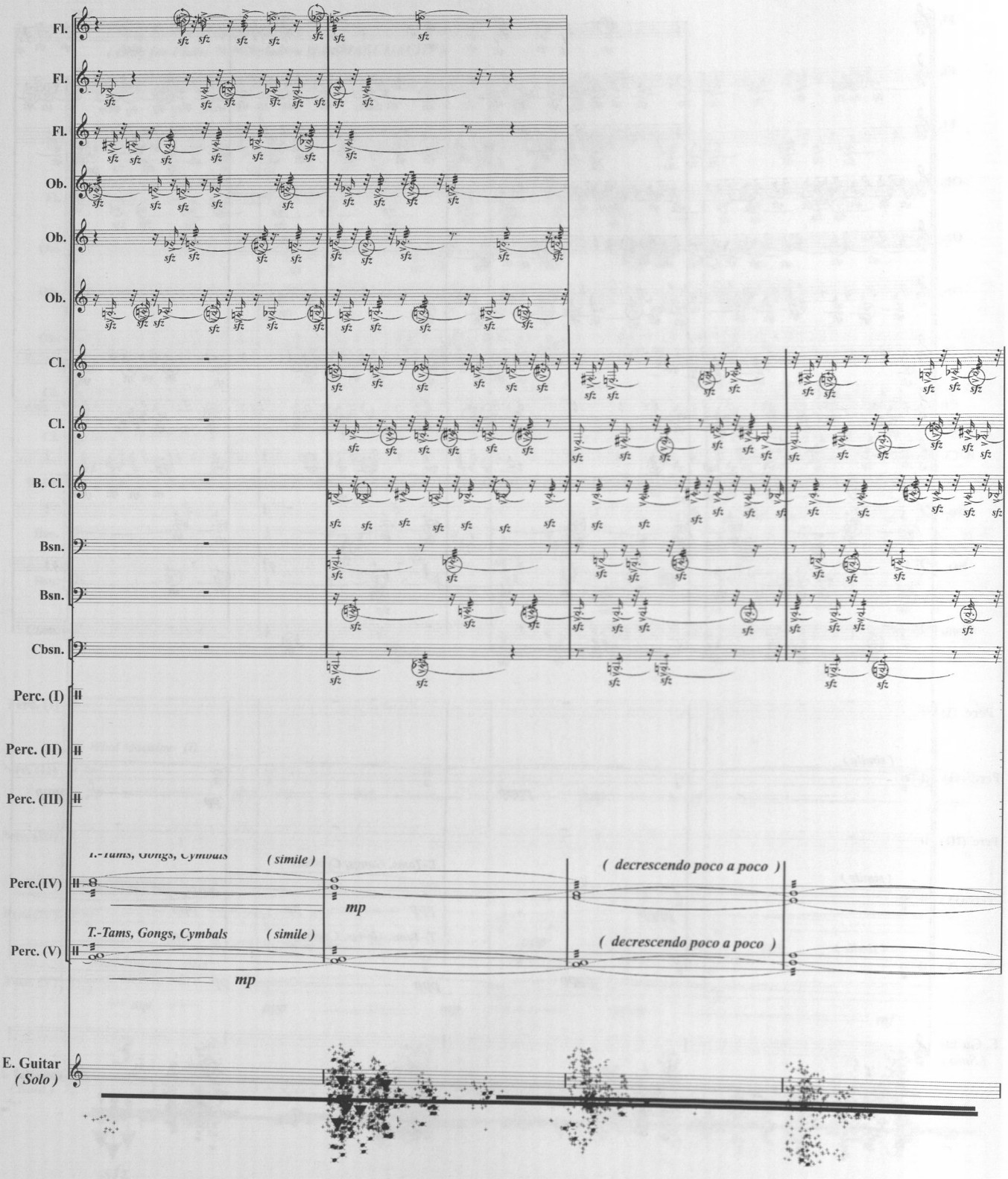

J
Perc. (IV)
Perc. (V)
ppp
E. Guitar (Solo)
Natural Harmonics
Multiphonics
Multiphonics
sfz
sfz
sfz
sfz
sfz
mp
(eco)
(small Gliss. / Vibrato)
sfz
f
J
ELASTIC - Allargando
ff
fff
(staccato)
f
(staccato)
Vln (I)
Vln (II)
Vla
Vc.
Db.

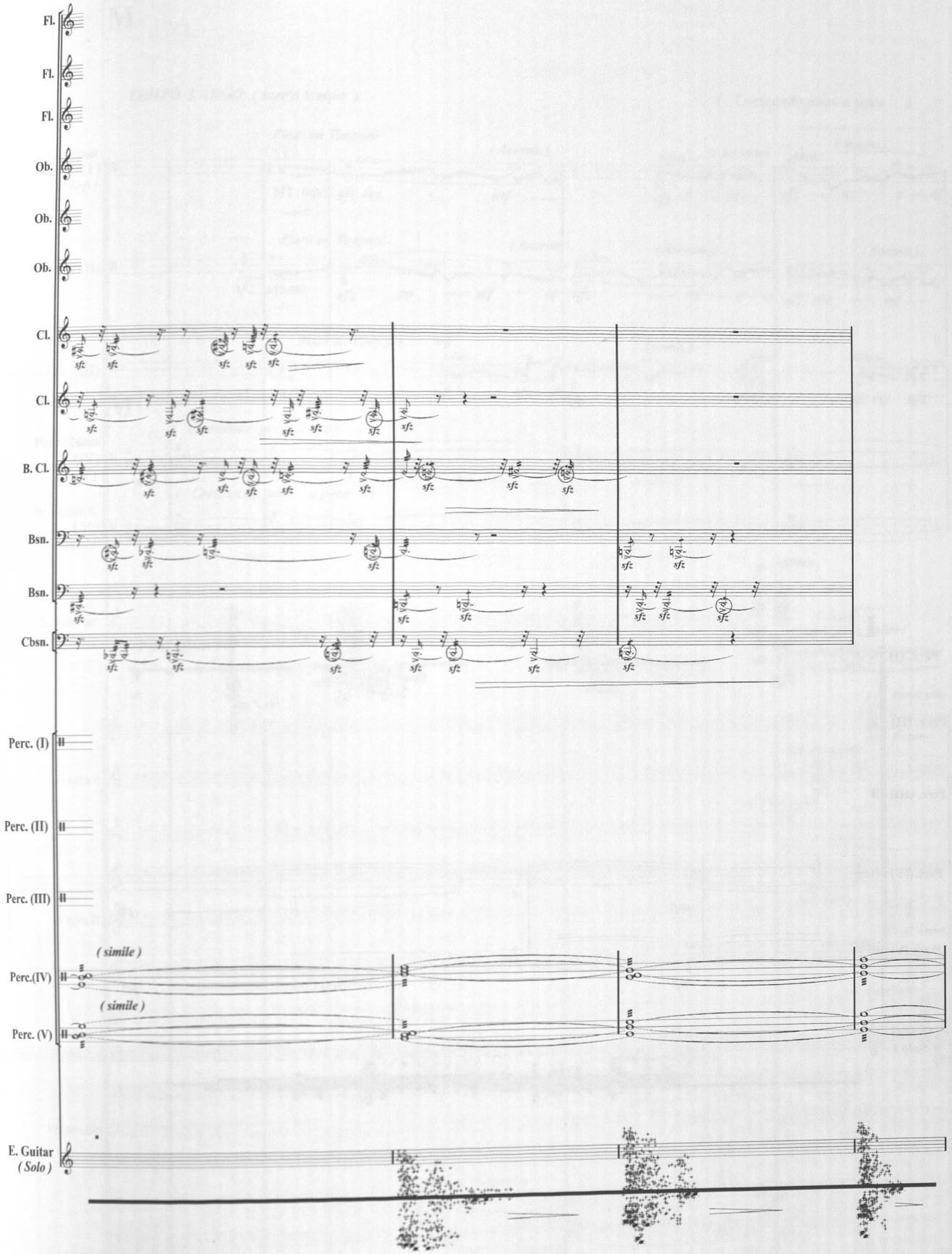

Poco Allargando
Perc. (IV)
Combination with 3 Piatti
mp
ppp
mp
ppp
pp
ppp
ppp
Perc. (V)
Combination with 3 Piatti
mp
ppp
mf
ppp
pp
ppp
E. Guitar (Solo)
Natural Harmonics
(Remoter)
(Remoter)
(Remoter)
mf (staccato)
mp
pppp (Remoter)
Vln (I)
Vln (II)
Vla
Vc.
Db.

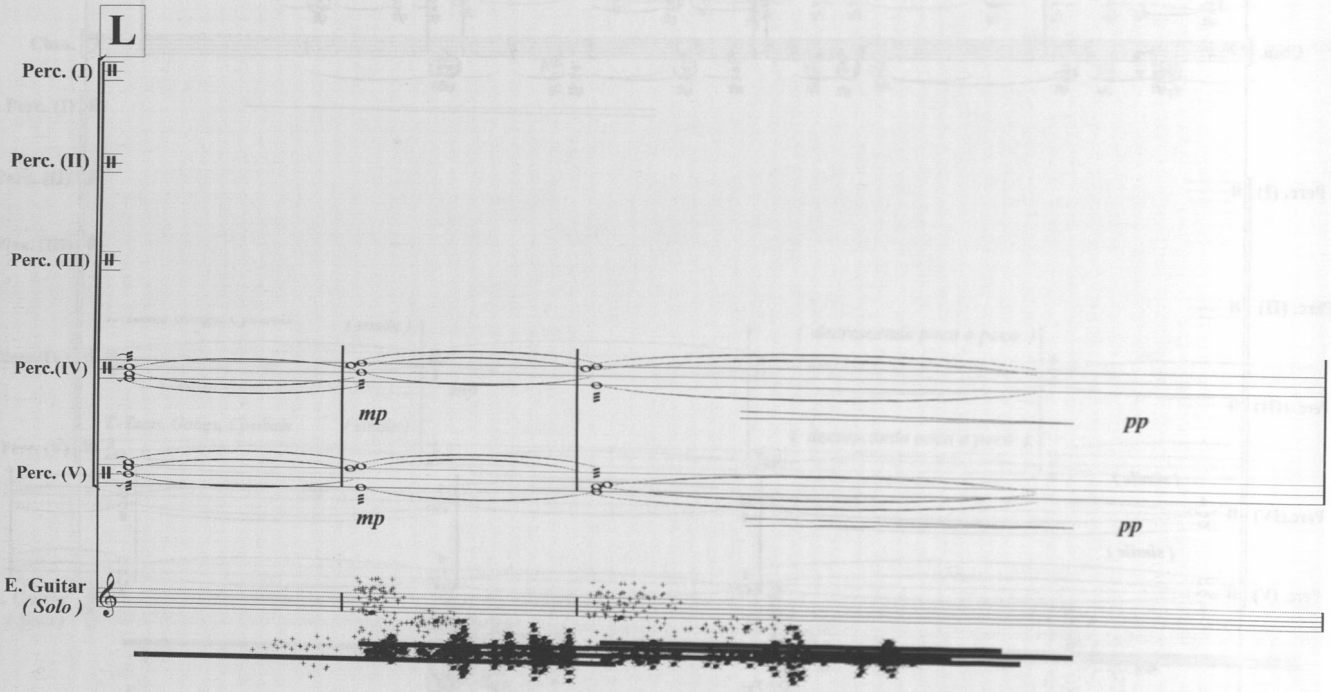

Flute
Flute
Flute
Oboe
Cor Anglais
Clarinet in B♭
Clarinet in B♭
Bass Clarinet in B♭
Bassoon (1)
Bassoon (2)
Contrabassoon
J
Percussion (I) (Left)
Wind Machine (I)
Percussion (II) (Midle)
(very Subtle and Refine)
pppp ppp pppp pp pppp pp
Percussion (III) (Right)
Wind Machine (II)
Percussion (IV) (Left)
(very Subtle and Refine)
pppp ppp pp pppp
Wind Machine (III)
Percussion (V) (Right)
(very subtle and refine)
pppp ppp
E. Guitar (Solo)
(Poetic)
mp
(Play with Electronic Pedals)

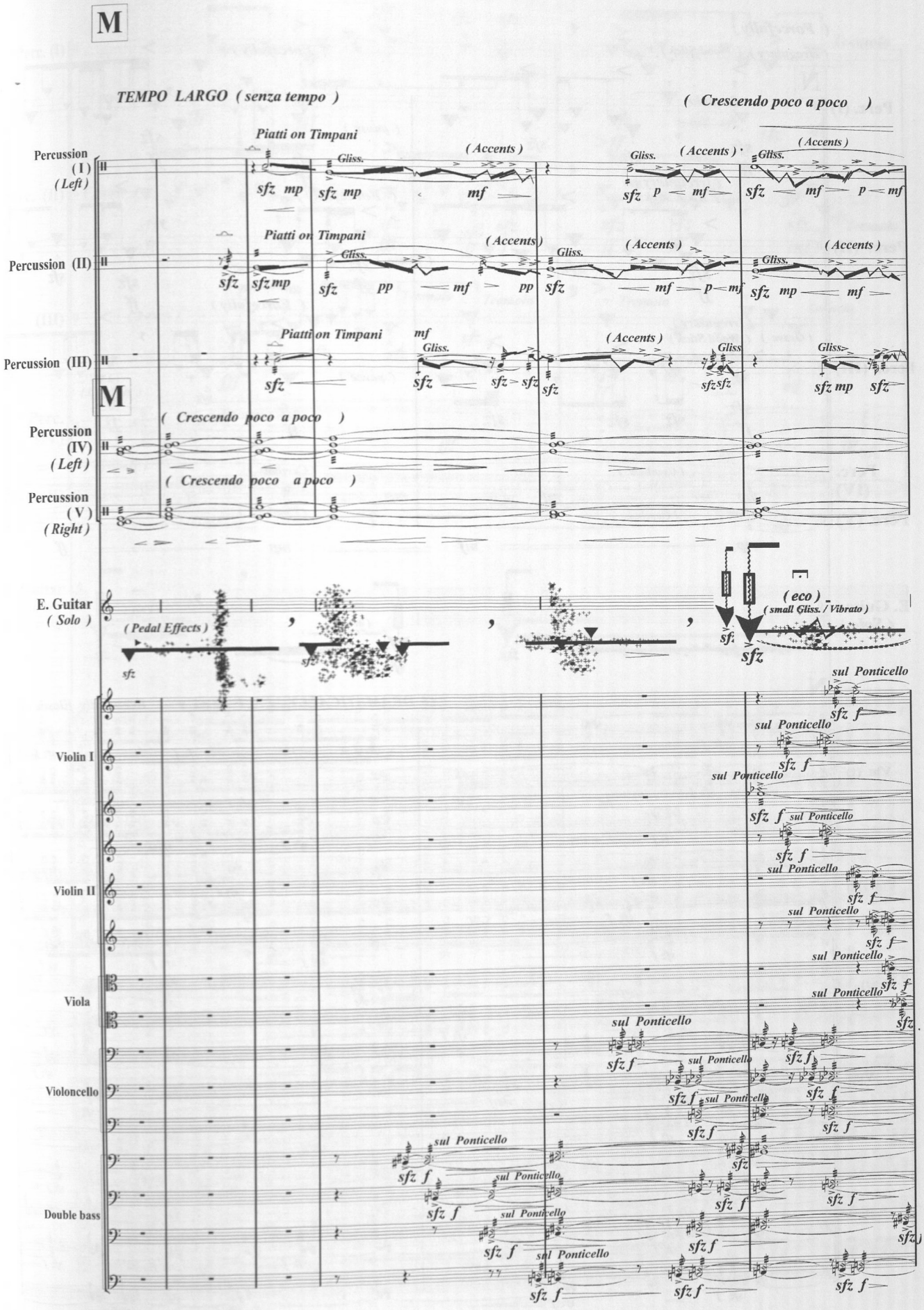

K
(Half Sound , Half Breath)
(Only for Flute: Air Explosion like SHAKUHACHI)
Fl.
Fl.
(Half Sound , Half Breath)
Fl.
(Half Sound , Half Breath)
Ob.
Ob.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Bsn.
Cbsn.
Perc. (I)
Perc. (II)
Wind Machine (I)
Perc. (III)
Perc.(IV)
Wind Machine (II)
Perc. (V)
Wind Machine (III)
3
. Guitar
(Solo)
sfz
ff
Big
Contrast

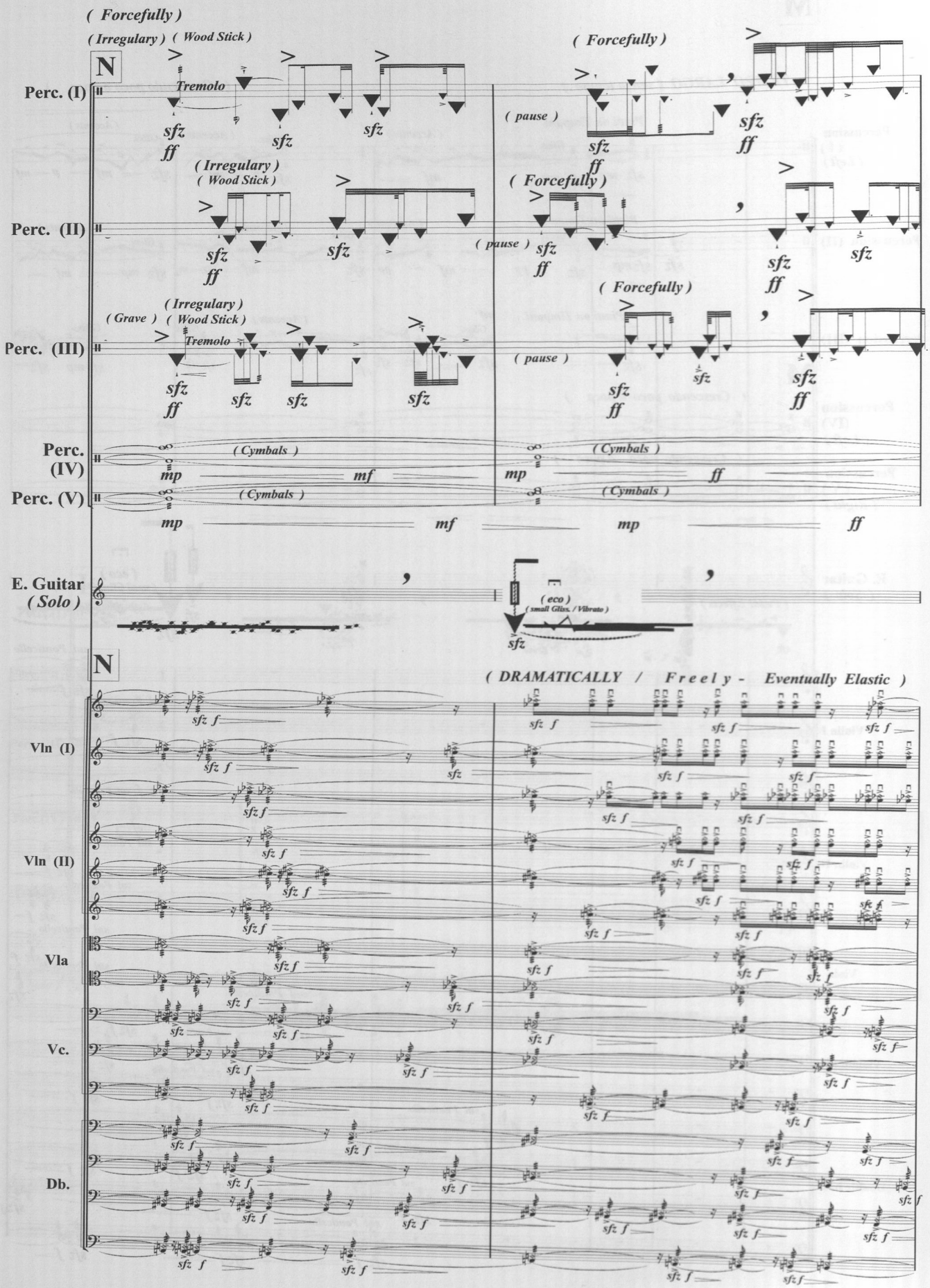

Fl.
Fl.
Fl.
Ob.
Ob.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Bsn.
Cbsn.
Perc. (I)
Perc. (II)
Perc. (III)
Perc.(IV)
Perc. (V)
E. Guitar
(Solo)
(simile)
(simile)
(simile)
pppp
pppp
pppp
pp
pppp
T.-Tams, Gongs, Cymbals
ppp
pp
ppp
T.-Tams, Gongs, Cymbals
ppp
pp

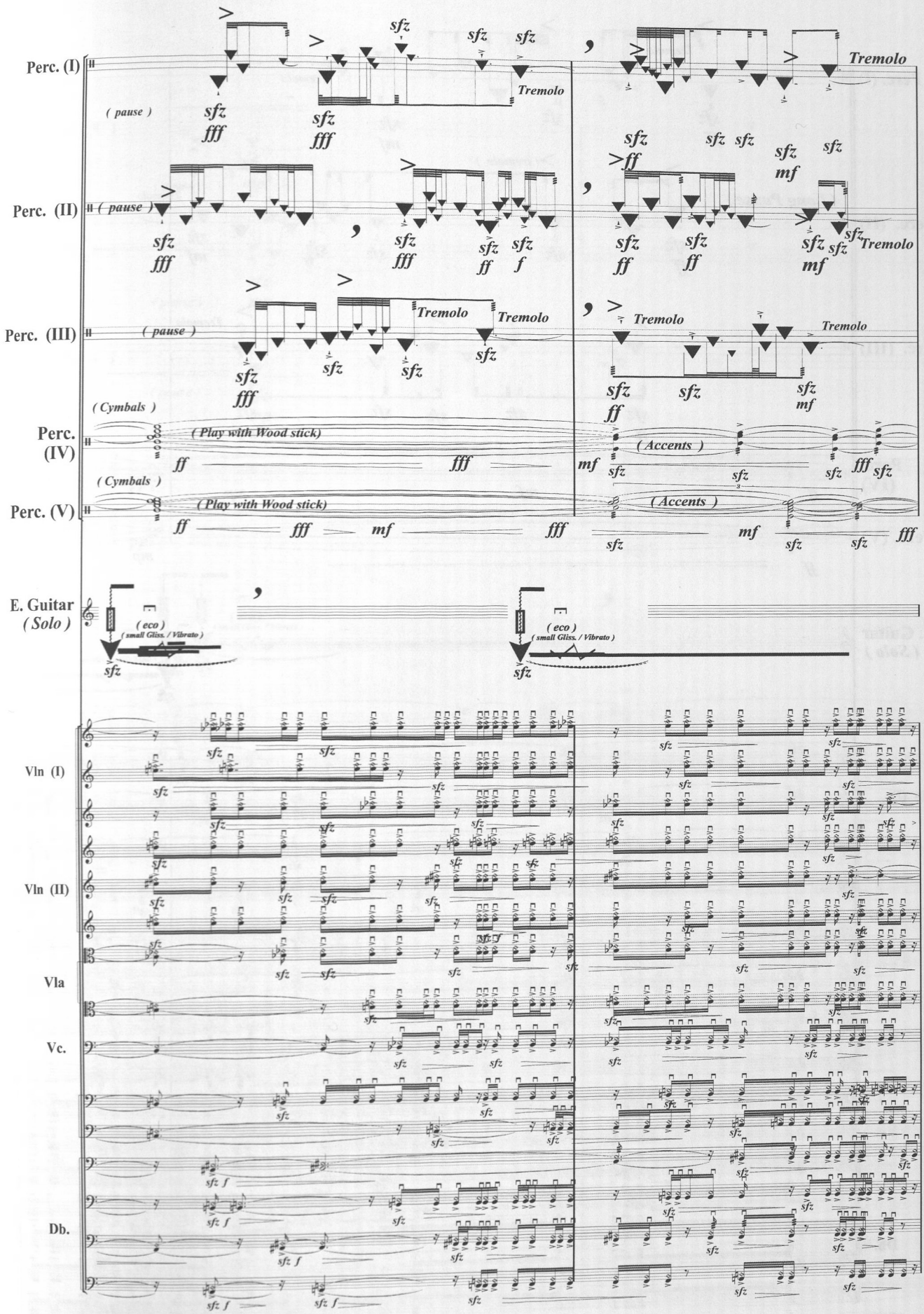

Fl.
Fl.
Fl.
Ob.
Ob.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Bsn.
Cbsn.
Perc. (I)
Perc. (II)
Perc. (III)
Perc.(IV)
T.-Tams, Gongs, Cymbals
(simile)
mp
(decrescendo poco a poco)
Perc. (V)
T.-Tams, Gongs, Cymbals
(simile)
mp
(decrescendo poco a poco)
E. Guitar
(Solo)

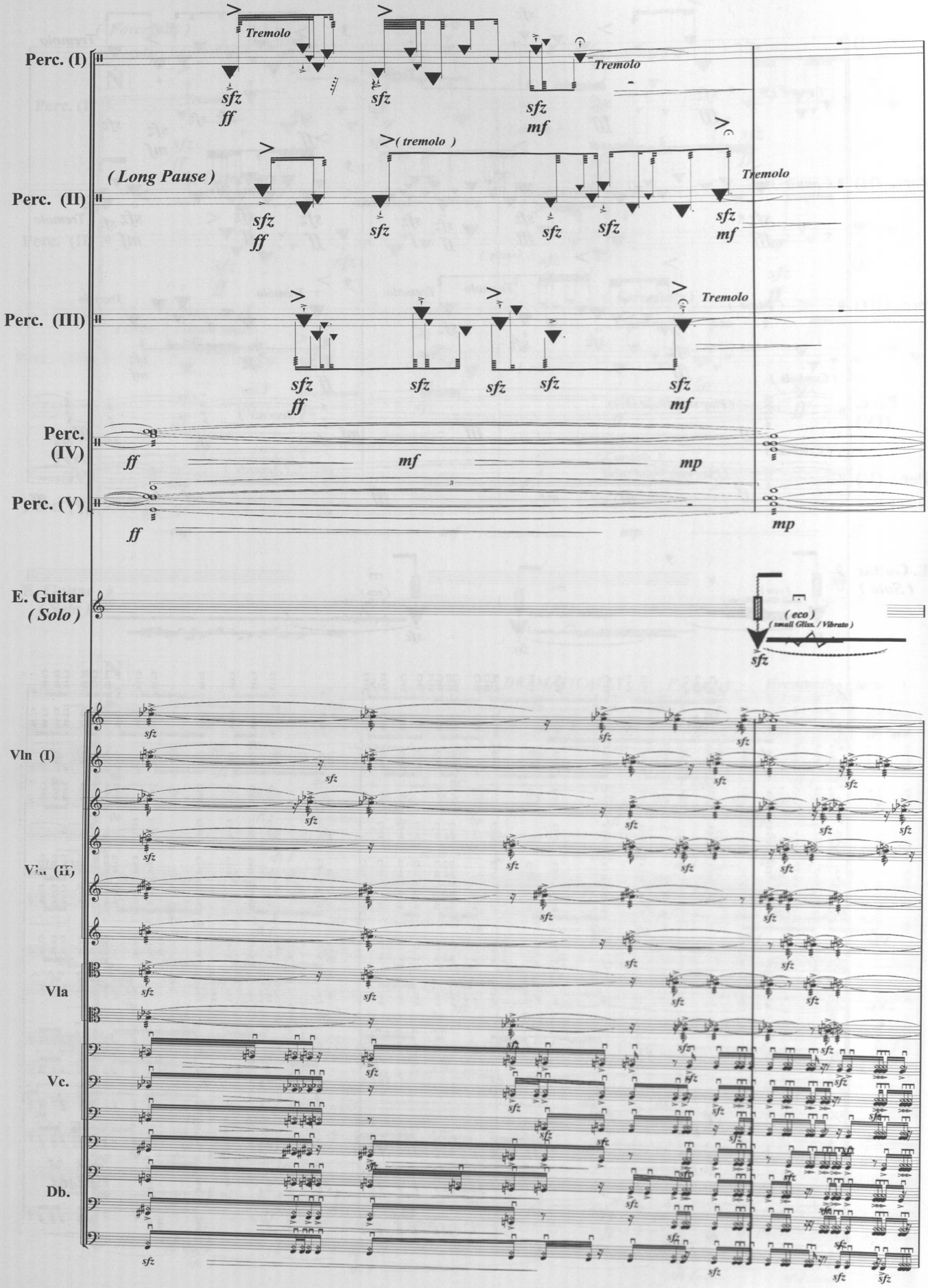

Fl.
Fl.
Fl.
Ob.
Ob.
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Bsn.
Cbsn.
Perc. (I)
Perc. (II)
Perc. (III)
(simile)
Perc.(IV)
(simile)
Perc. (V)
E. Guitar
(Solo)

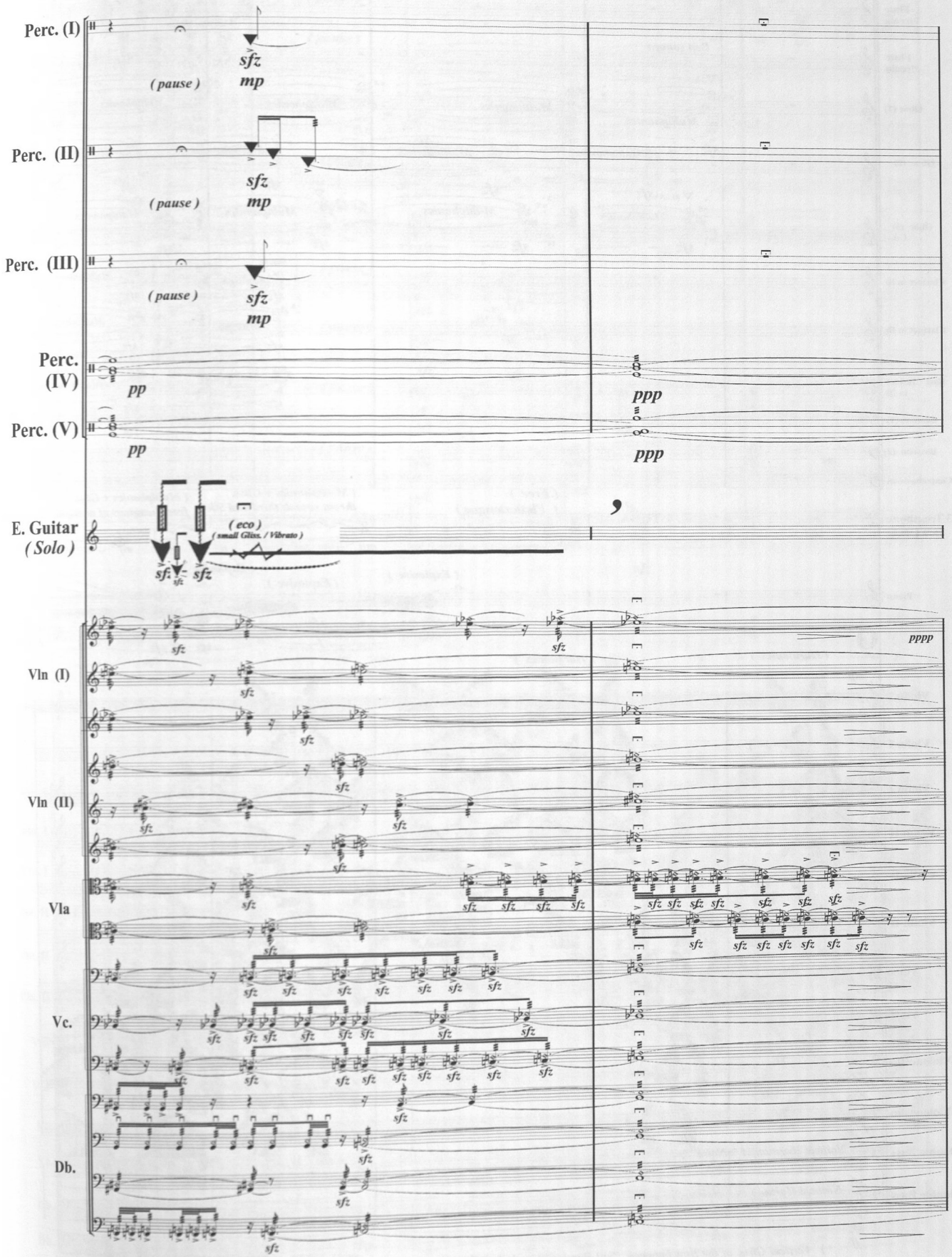

L
Perc. (I)
Perc. (II)
Perc. (III)
Perc.(IV)
Perc. (V)
E. Guitar
(Solo)
mp
mp
pp
pp

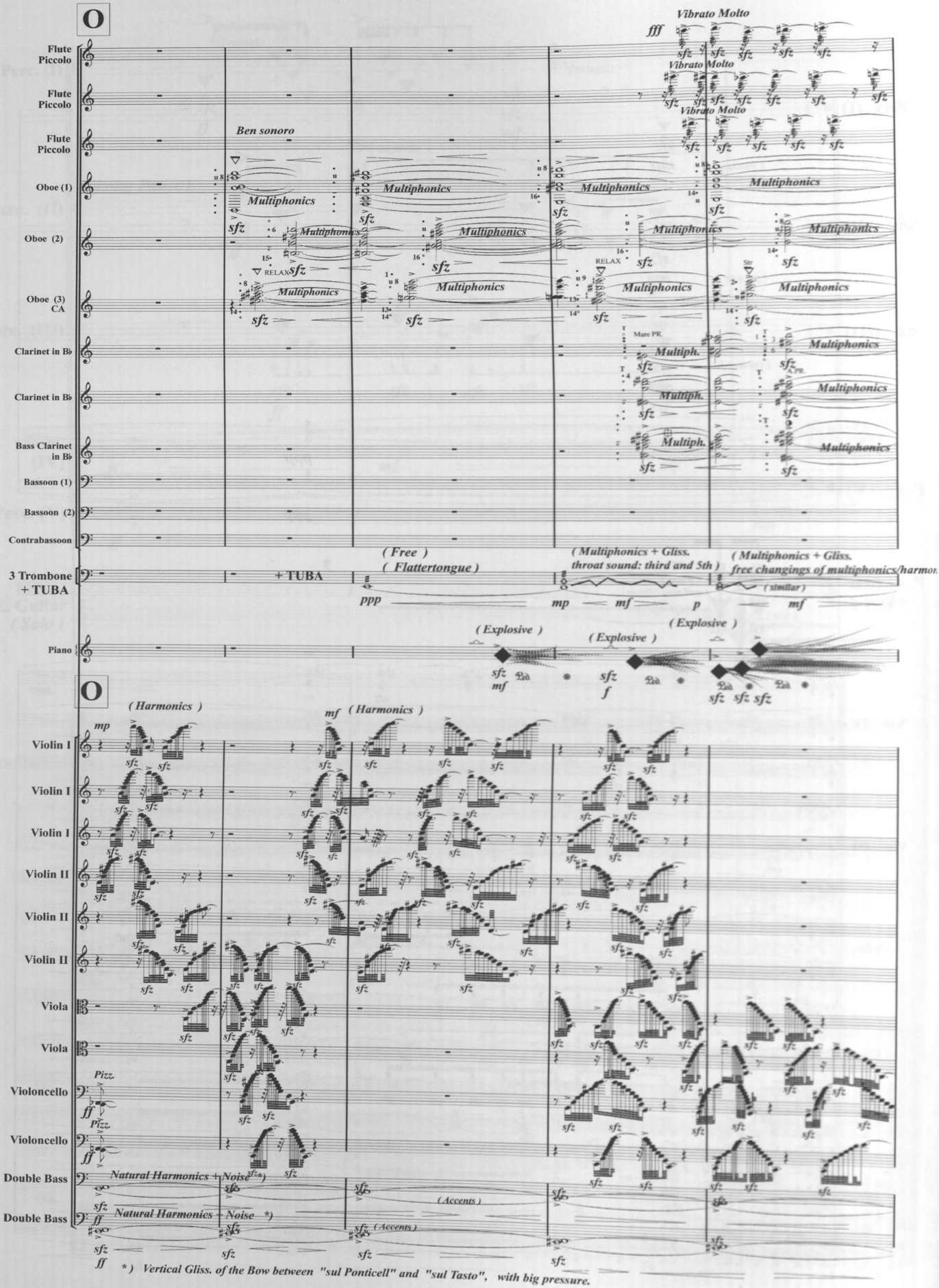

M
TEMPO LARGO (senza tempo)
(Crescendo poco a poco)
Piatti on Timpani
(Accents)
Gliss.
Percussion (I) (Left)
Percussion (II)
Percussion (III)
M
(Crescendo poco a poco)
Percussion (IV) (Left)
Percussion (V) (Right)
E. Guitar (Solo)
(Pedal Effects)
(eco)
(small Gliss. / Vibrato)
Violin I
Violin II
Viola
Violoncello
Double bass
sul Ponticello

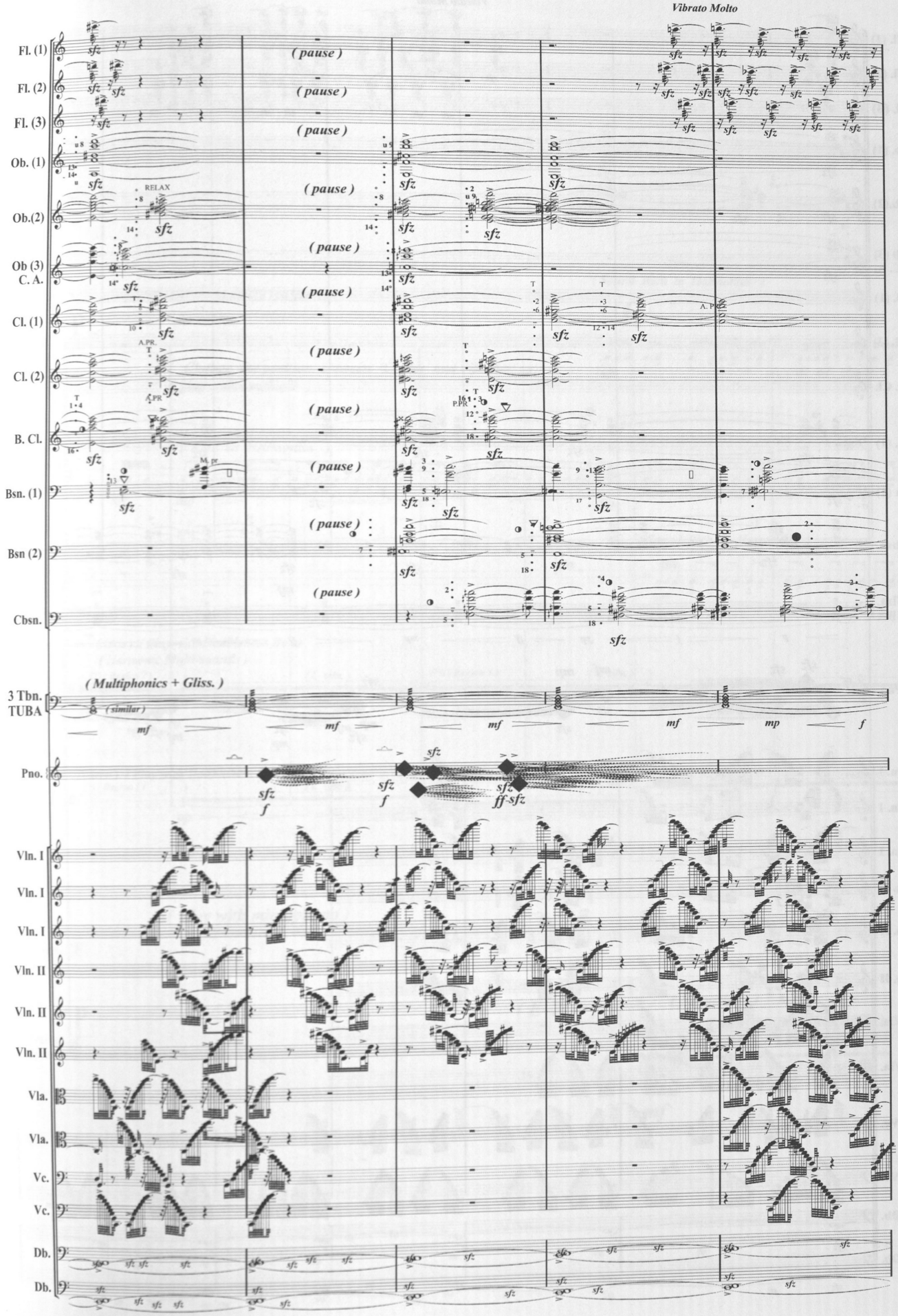

(Forcefully)
(Irregulary)
(Wood Stick)
N
Perc. (I)
Tremolo
sfz
ff
(pause)
(Forcefully)
Perc. (II)
(Irregulary)
(Wood Stick)
(Forcefully)
(pause)
Perc. (III)
(Irregulary)
(Grave)
(Wood Stick)
Tremolo
(Forcefully)
(pause)
Perc. (IV)
(Cymbals)
mp
mf
ff
Perc. (V)
(Cymbals)
E. Guitar
(Solo)
(eco)
(small Glis. / Vibrato)
N
(DRAMATICALLY / Freely - Eventually Elastic)
Vln (I)
Vln (II)
Vla
Vc.
Db.
sfz f

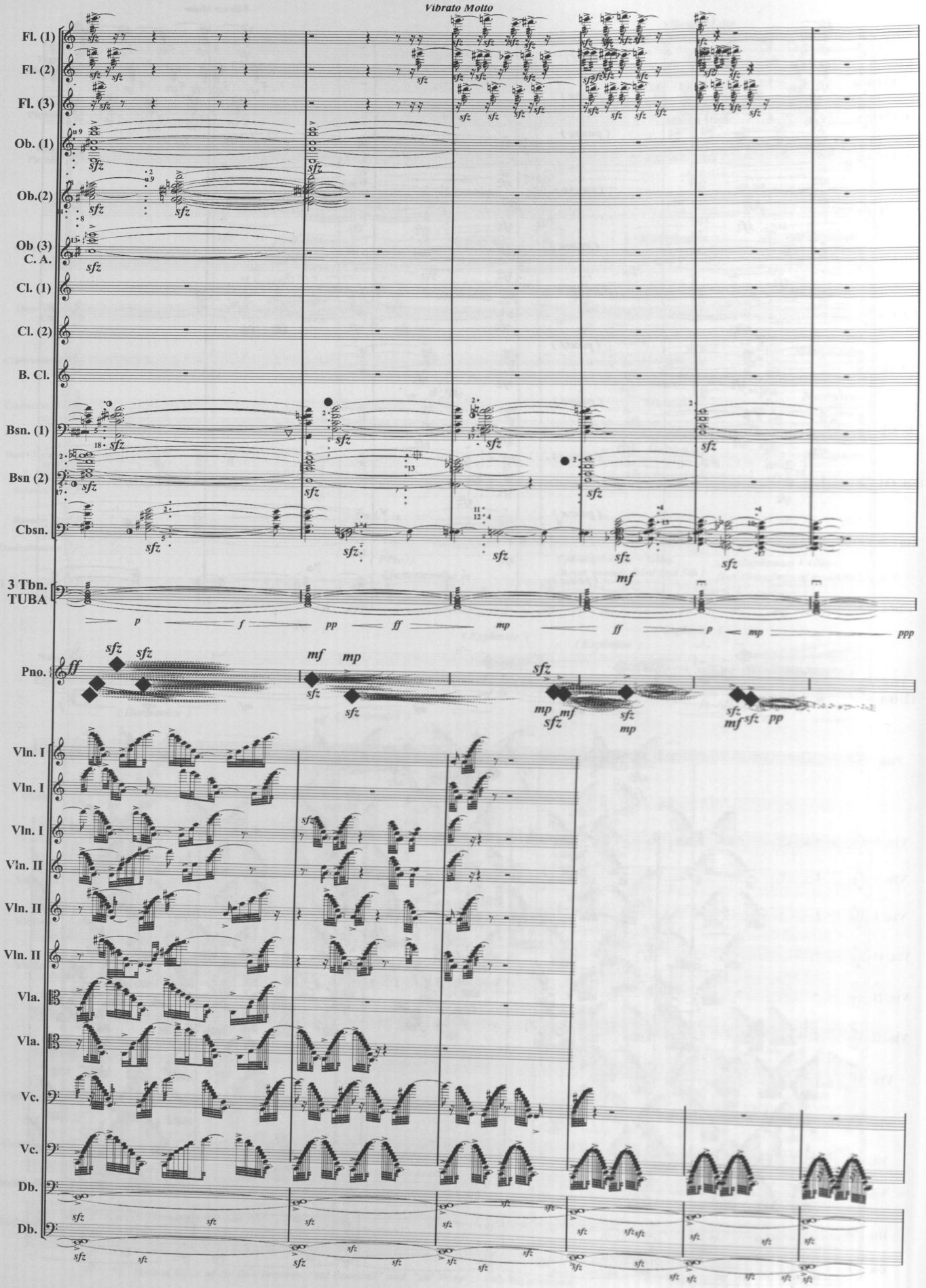

Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
E. Guitar
(Solo)
Vln (I)
Vln (II)
Vla
Vc.
Db.
(pause)
(Cymbals)
(Play with Wood stick)
(Accents)
Tremolo
(eco)
(small Gliss. / Vibrato)
sfz
fff
ff
f
mf

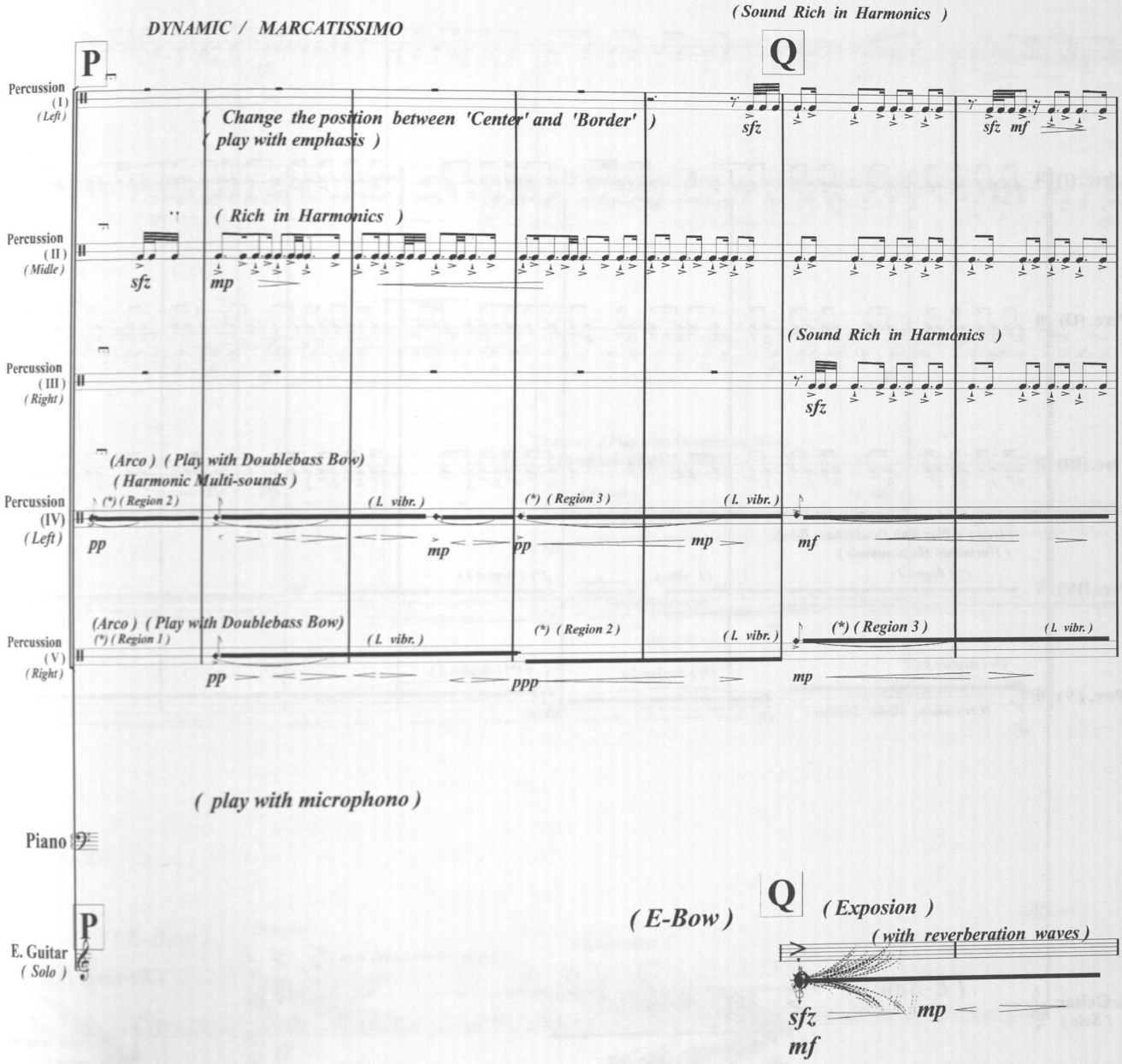

Perc. (I)
Tremolo
sfz
ff
sfz
sfz
mf
Tremolo
Perc. (II)
(Long Pause)
(tremolo)
Tremolo
sfz
ff
sfz
sfz
sfz
sfz
mf
Perc. (III)
Tremolo
sfz
ff
sfz
sfz
sfz
sfz
mf
Perc. (IV)
ff
mf
mp
Perc. (V)
ff
mp
E. Guitar
(Solo)
(eco)
(small Gliss. / Vibrato)
sfz
Vln (I)
Vla
Vc.
Db.

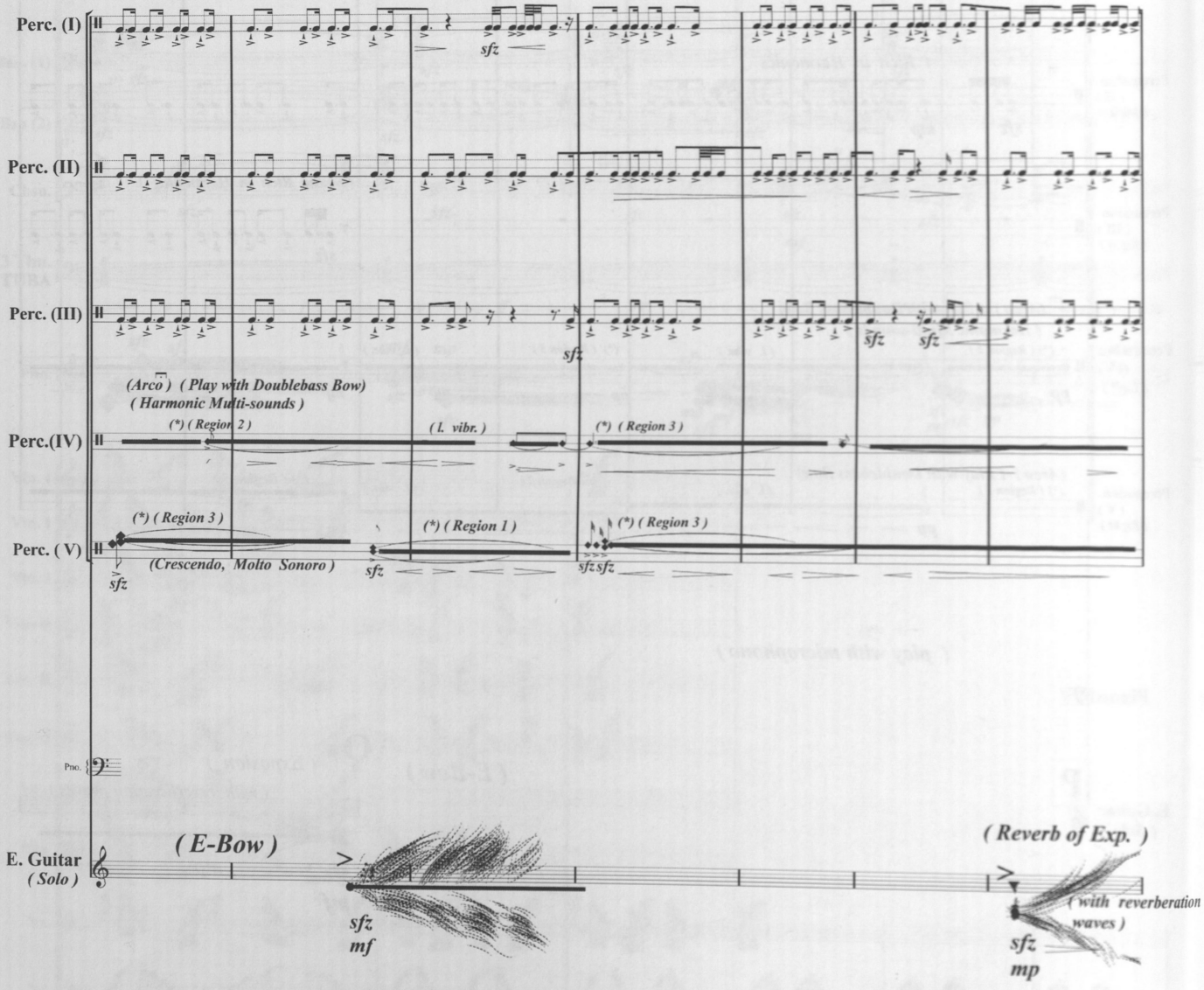

Perc. (I)
sfz
mp
(pause)
Perc. (II)
sfz
mp
(pause)
Perc. (III)
sfz
mp
(pause)
Perc. (IV)
pp
ppp
Perc. (V)
pp
ppp
E. Guitar
(Solo)
(eco)
(small Gliss. / Vibrato)
sfz
Vln (I)
Vln (II)
Vla
Vc.
Db.
pppp

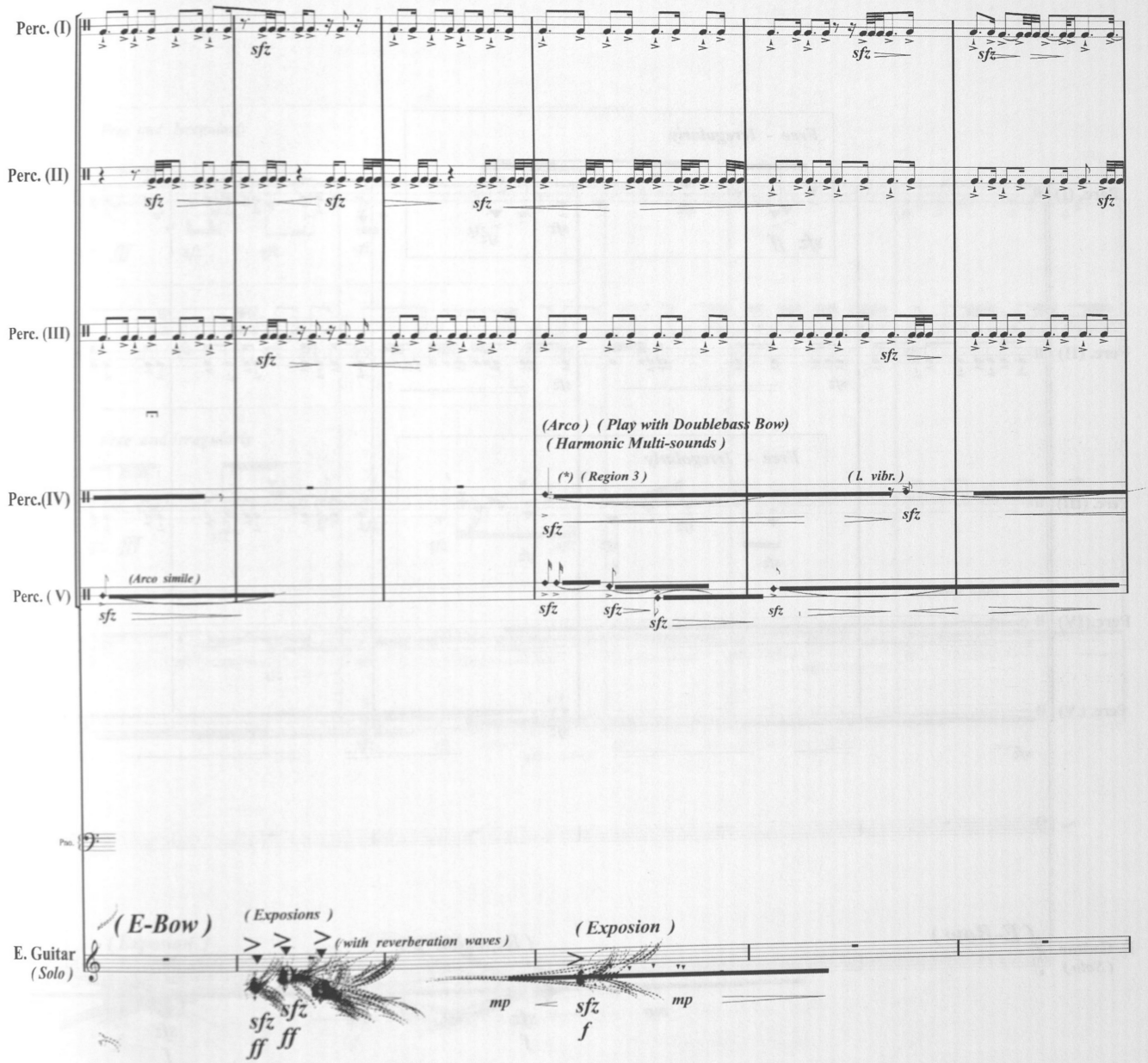

Flute Piccolo
Flute Piccolo
Flute Piccolo
Oboe (1)
Oboe (2)
Oboe (3) CA
Clarinet in B♭
Clarinet in B♭
Bass Clarinet in B♭
Bassoon (1)
Bassoon (2)
Contrabassoon
3 Trombone + TUBA
Piano
Violin I
Violin I
Violin I
Violin II
Violin II
Violin II
Viola
Viola
Violoncello
Violoncello
Double Bass
Double Bass
Vibrato Molto
Ben sonoro
Multiphonics
RELAX
Mare PR.
Multiph.
Str
A.PR.
+ TUBA
(Free)
(Flattertongue)
(Multiphonics + Gliss.
throat sound: third and 5th)
(Multiphonics + Gliss.
free changings of multiphonics/harmon
(similar)
(Explosive)
(Harmonics)
Pizz.
Natural Harmonics + Noise *)
Natural Harmonics + Noise *)
(Accents)
*) Vertical Gliss. of the Bow between "sul Ponticell" and "sul Tasto", with big pressure.

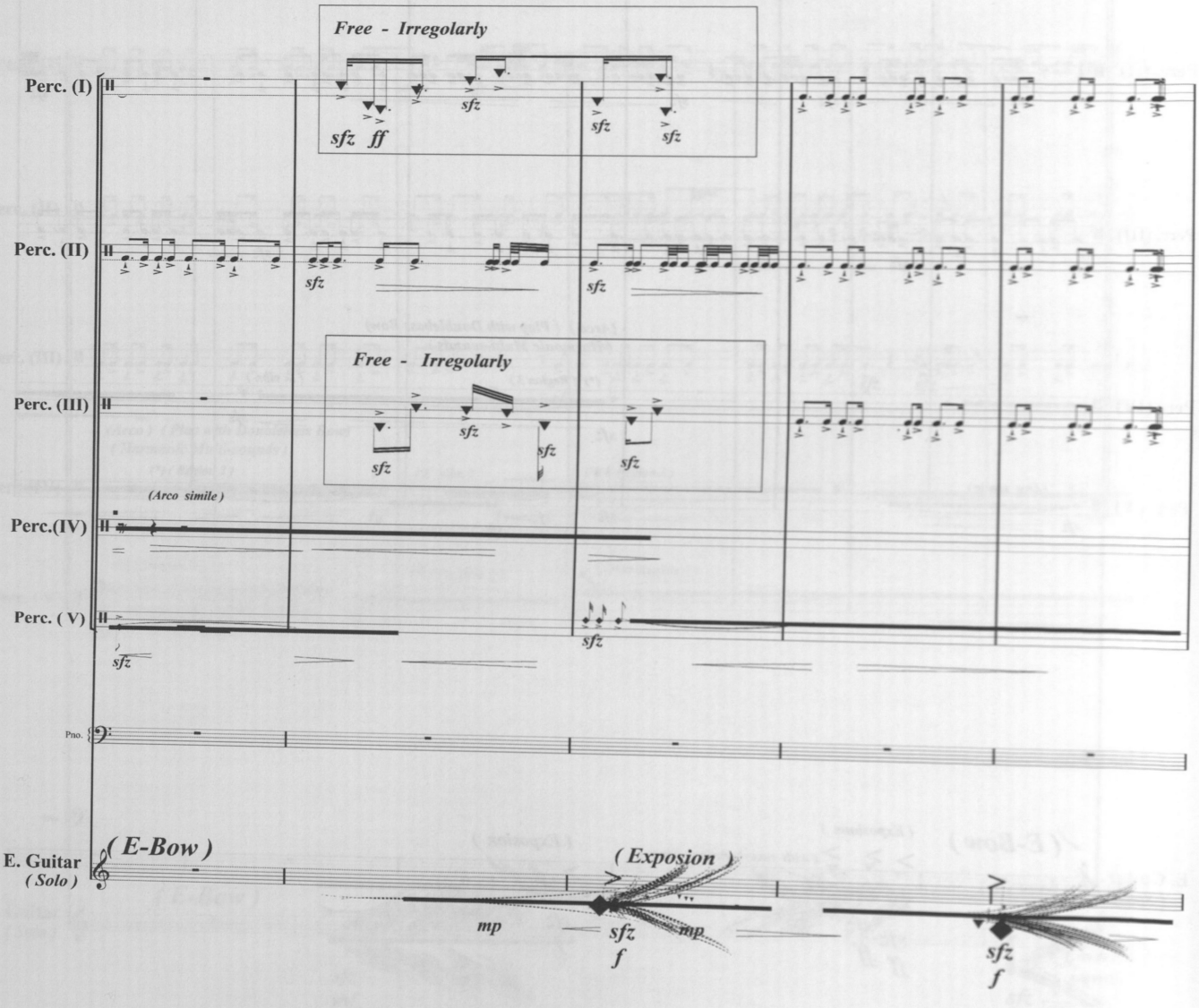

Vibrato Molto
Fl. (1)
Fl. (2)
Fl. (3)
Ob. (1)
Ob.(2)
Ob (3)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
(pause)
RELAX
A.PR.
P.PR.
3 Tbn.
TUBA
(Multiphonics + Gliss.)
(similar)
Pno.
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
Db.

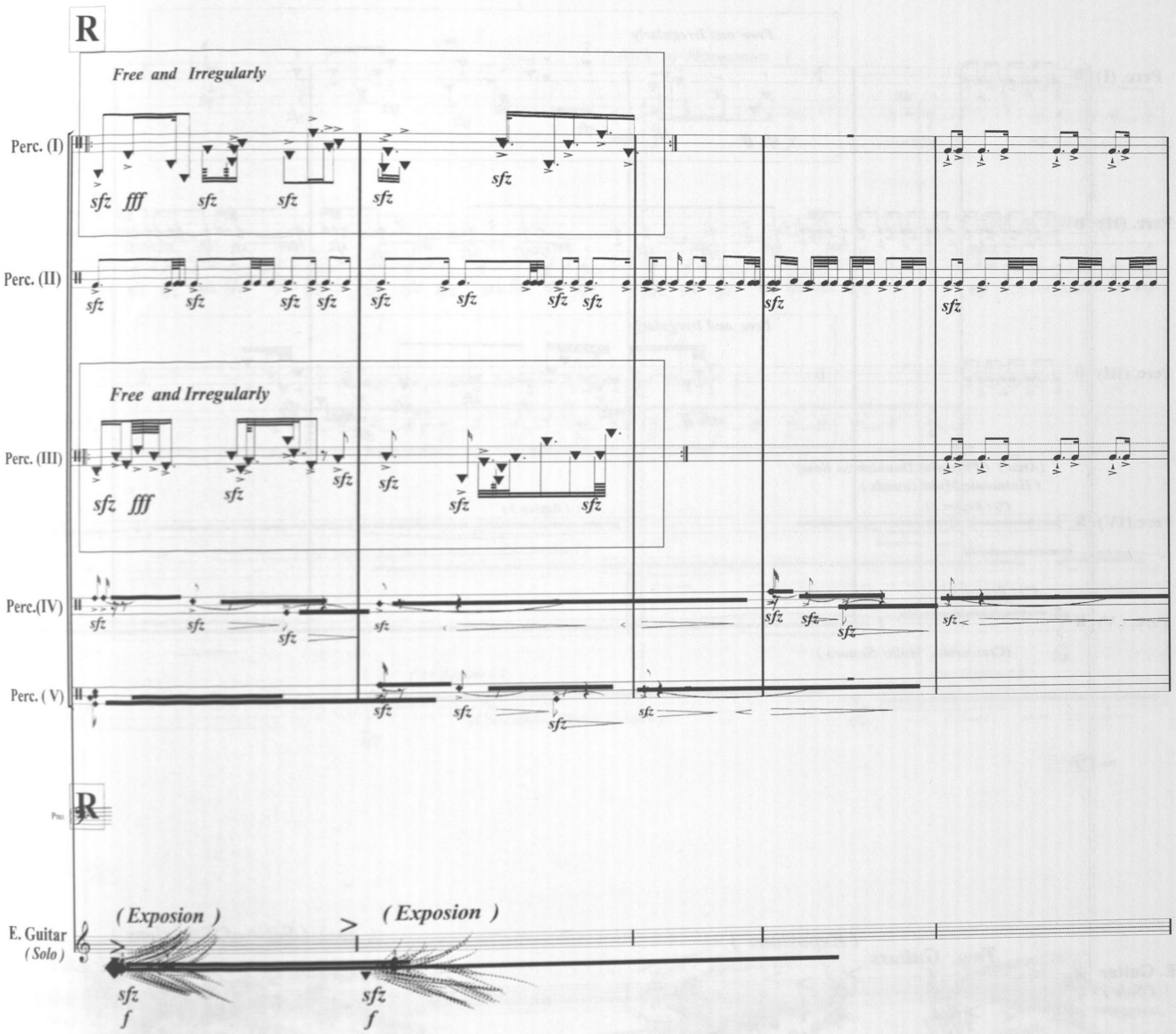

Vibrato Molto
Fl. (1)
Fl. (2)
Fl. (3)
Ob. (1)
Ob.(2)
Ob (3)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
3 Tbn.
TUBA
Pno.
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
Db.

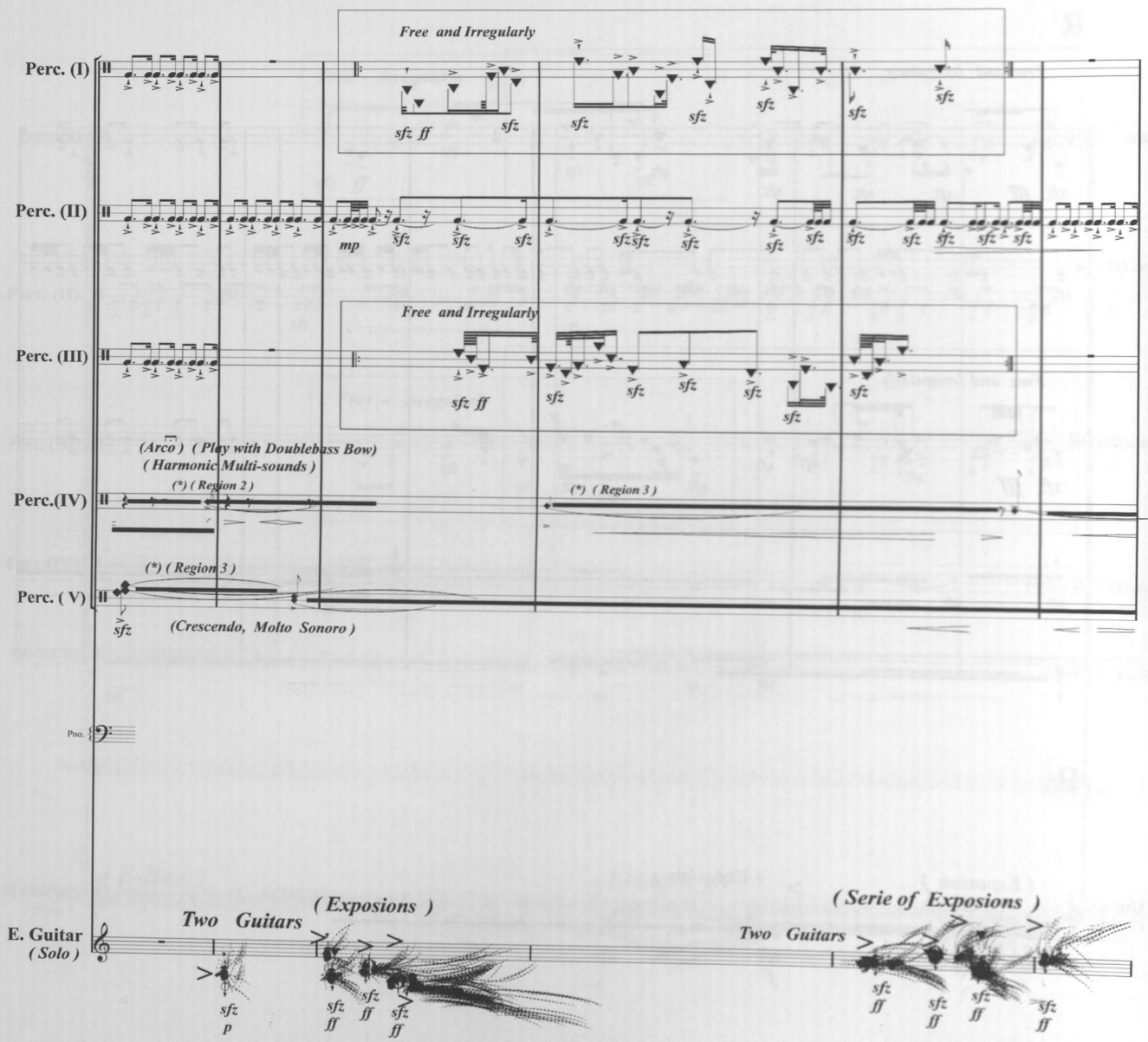

DYNAMIC / MARCATISSIMO
P
Q
(Sound Rich in Harmonics)
Percussion (I) (Left)
(Change the position between 'Center' and 'Border')
(play with emphasis)
sfz
sfz mf
Percussion (II) (Midle)
(Rich in Harmonics)
sfz
mp
Percussion (III) (Right)
(Sound Rich in Harmonics)
sfz
Percussion (IV) (Left)
(Arco) (Play with Doublebass Bow)
(Harmonic Multi-sounds)
(*) (Region 2)
(l. vibr.)
(*) (Region 3)
(l. vibr.)
pp
mp
pp
mp
mf
Percussion (V) (Right)
(Arco) (Play with Doublebass Bow)
(*) (Region 1)
(l. vibr.)
(*) (Region 2)
(l. vibr.)
(*) (Region 3)
(l. vibr.)
pp
ppp
mp
(play with microphono)
Piano
P
E. Guitar (Solo)
(E-Bow)
Q
(Exposion)
(with reverberation waves)
sfz
mf
mp

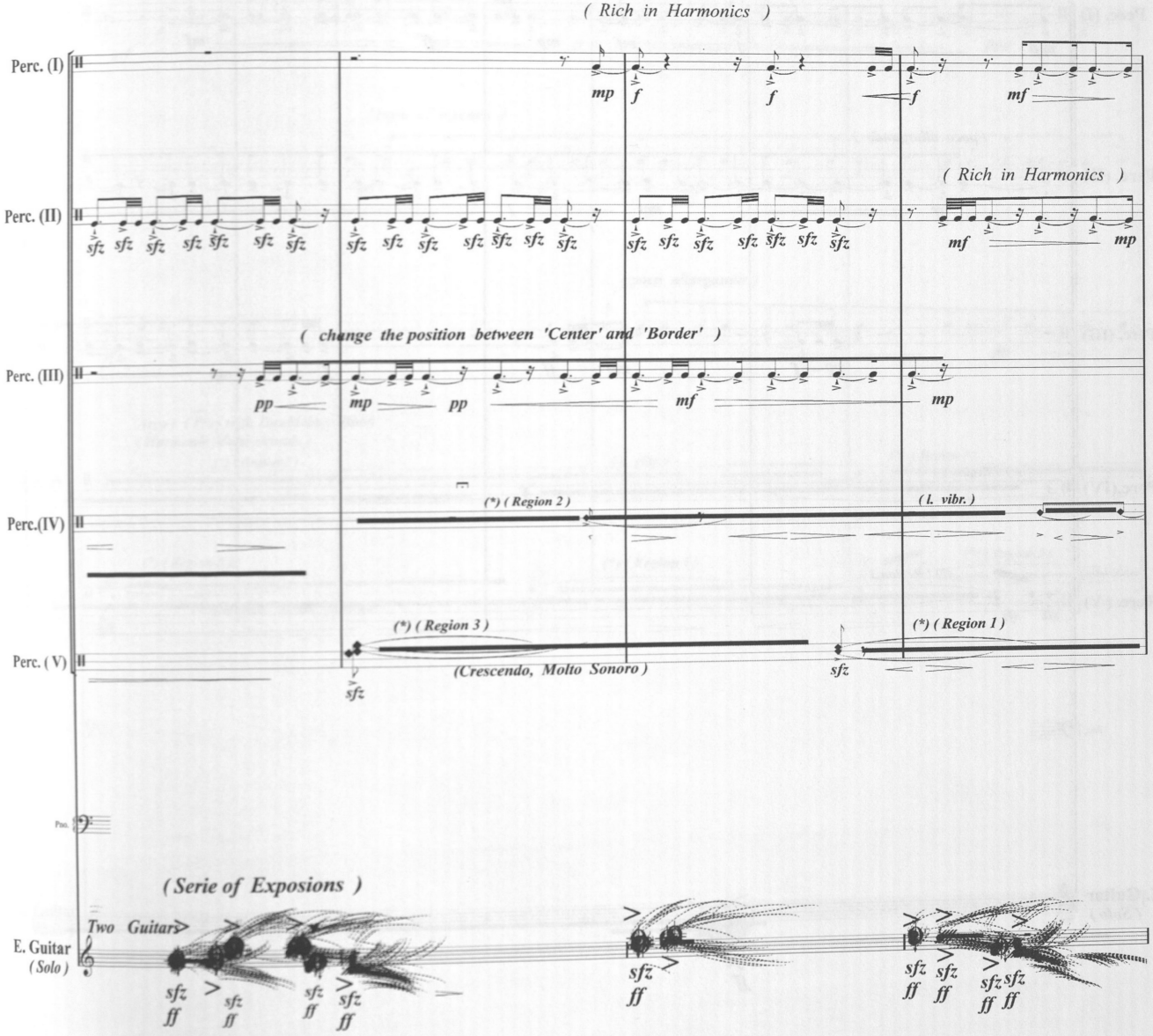

Perc. (I)
sfz
Perc. (II)
Perc. (III)
sfz
sfz
sfz
(Arco) (Play with Doublebass Bow)
(Harmonic Multi-sounds)
Perc.(IV)
(*) (Region 2)
(l. vibr.)
(*) (Region 3)
(*) (Region 3)
Perc. (V)
(*) (Region 1)
(*) (Region 3)
sfz
(Crescendo, Molto Sonoro)
sfz
sfzsfz
Pno.
E. Guitar
(Solo)
(E-Bow)
sfz
mf
(Reverb of Exp.)
(with reverberation waves)
sfz
mp

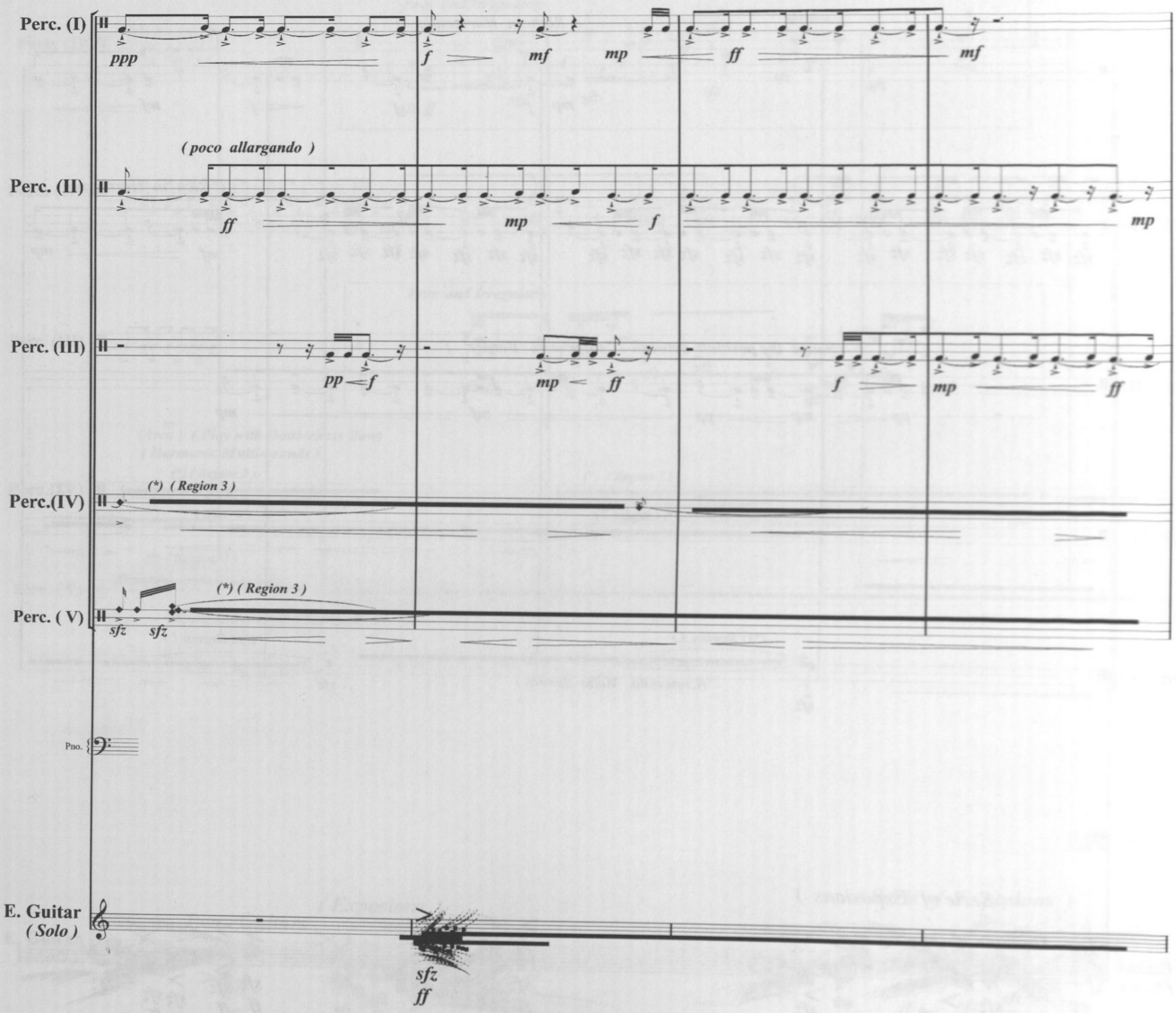

Perc. (I)
Perc. (II)
Perc. (III)
Perc.(IV)
Perc. (V)
(Arco) (Play with Doublebass Bow)
(Harmonic Multi-sounds)
(*) (Region 3)
(l. vibr.)
(Arco simile)
Piano
(E-Bow)
(Exposions)
(with reverberation waves)
(Exposion)
E. Guitar
(Solo)

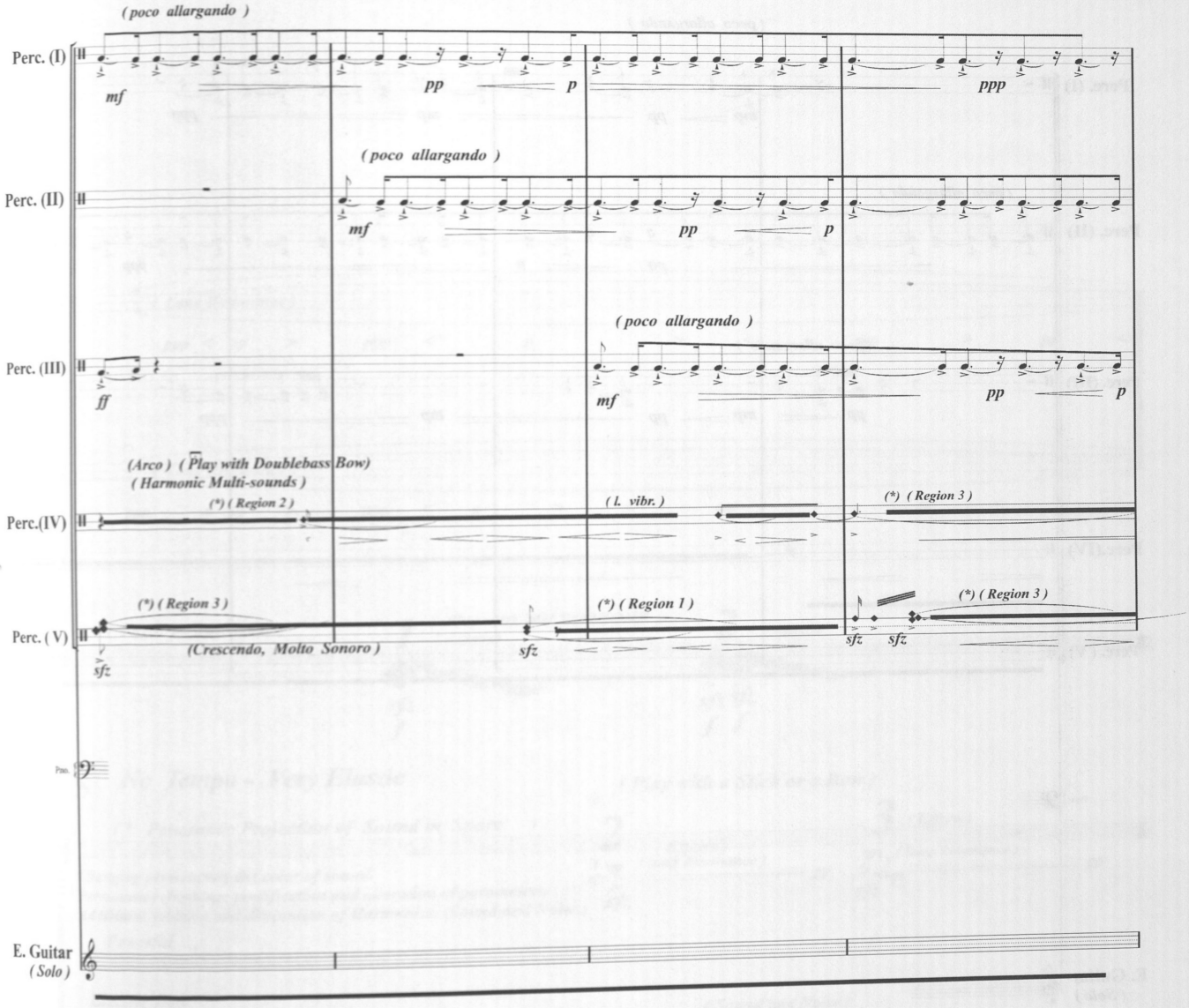

Free - Irregolarly
Perc. (I)
sfz ff
sfz
sfz
sfz
Perc. (II)
sfz
sfz
Free - Irregolarly
Perc. (III)
sfz
sfz
sfz
sfz
(Arco simile)
Perc.(IV)
Perc. (V)
sfz
sfz
Pno.
E. Guitar
(Solo)
(E-Bow)
(Exposion)
mp
sfz
f
mp
sfz
f

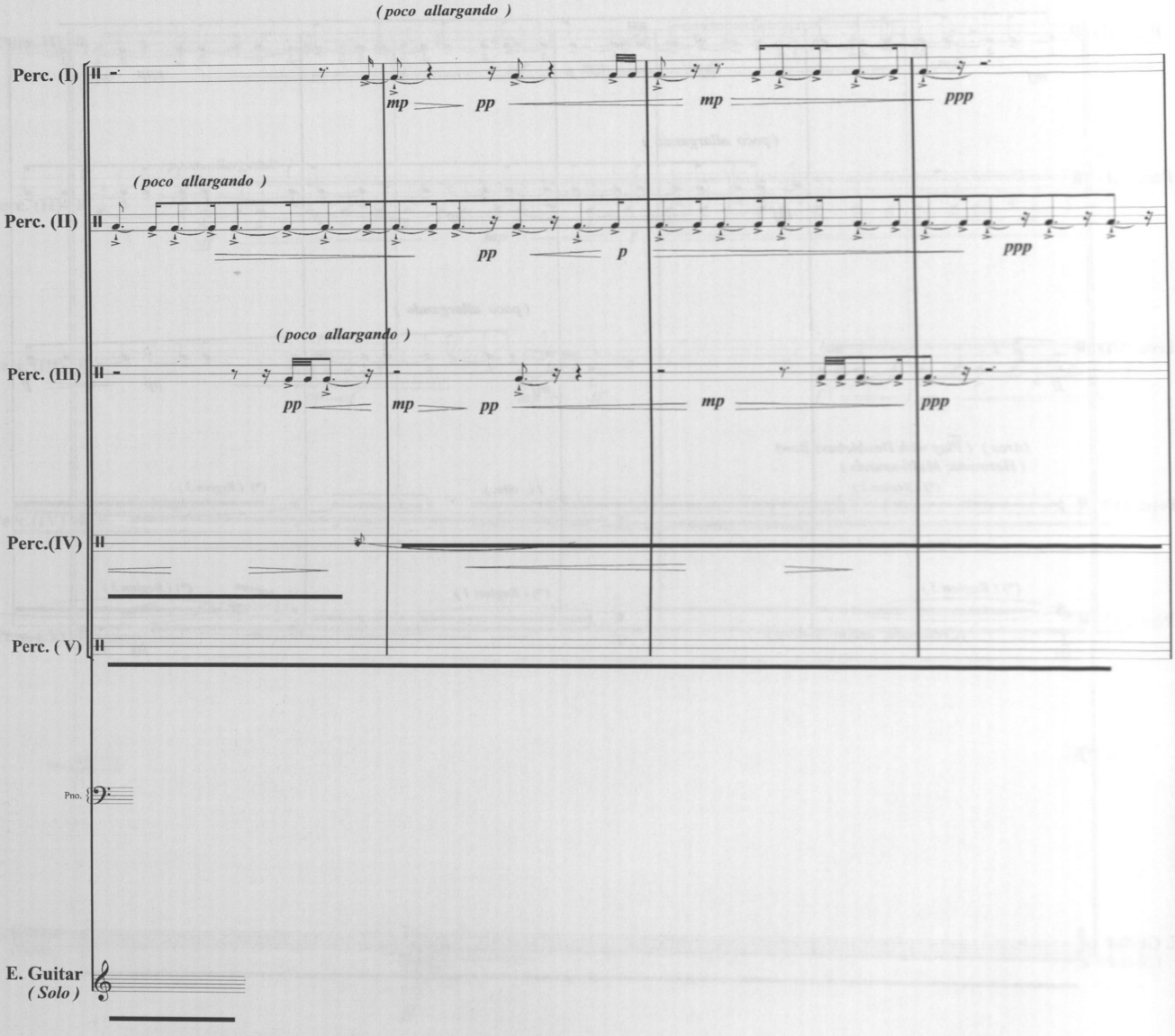

R
Free and Irregularly
Perc. (I)
Perc. (II)
Free and Irregularly
Perc. (III)
Perc.(IV)
Perc. (V)
R
E. Guitar
(Solo)
(Exposion)
(Exposion)

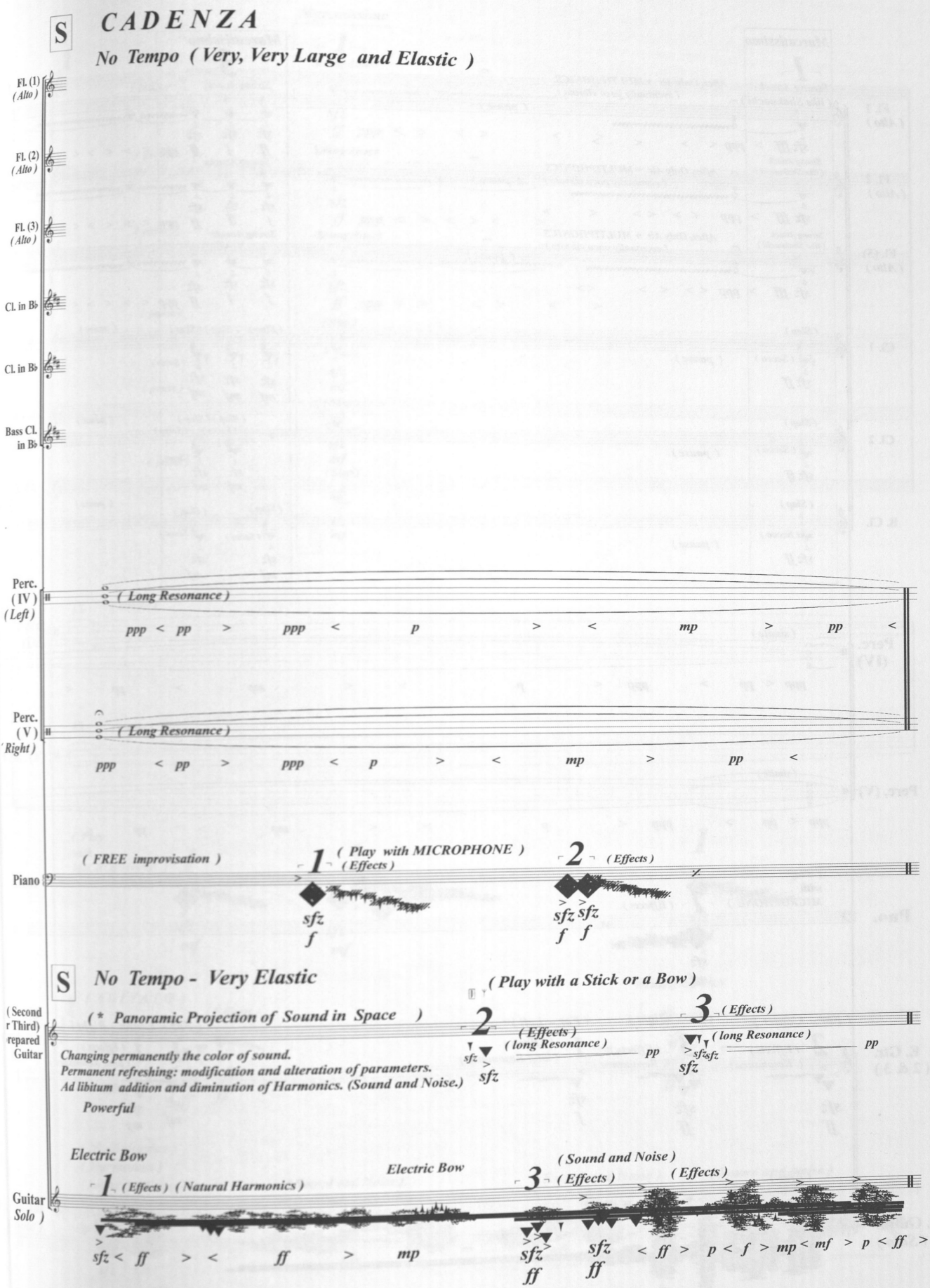

Perc. (I)
Free and Irregularly
sfz ff
sfz
Perc. (II)
mp
Perc. (III)
Free and Irregularly
Perc.(IV)
(Arco) (Play with Doublebass Bow)
(Harmonic Multi-sounds)
(*) (Region 2)
(*) (Region 3)
Perc. (V)
(*) (Region 3)
(Crescendo, Molto Sonoro)
Pno.
E. Guitar
(Solo)
Two Guitars
(Exposions)
(Serie of Exposions)
Two Guitars

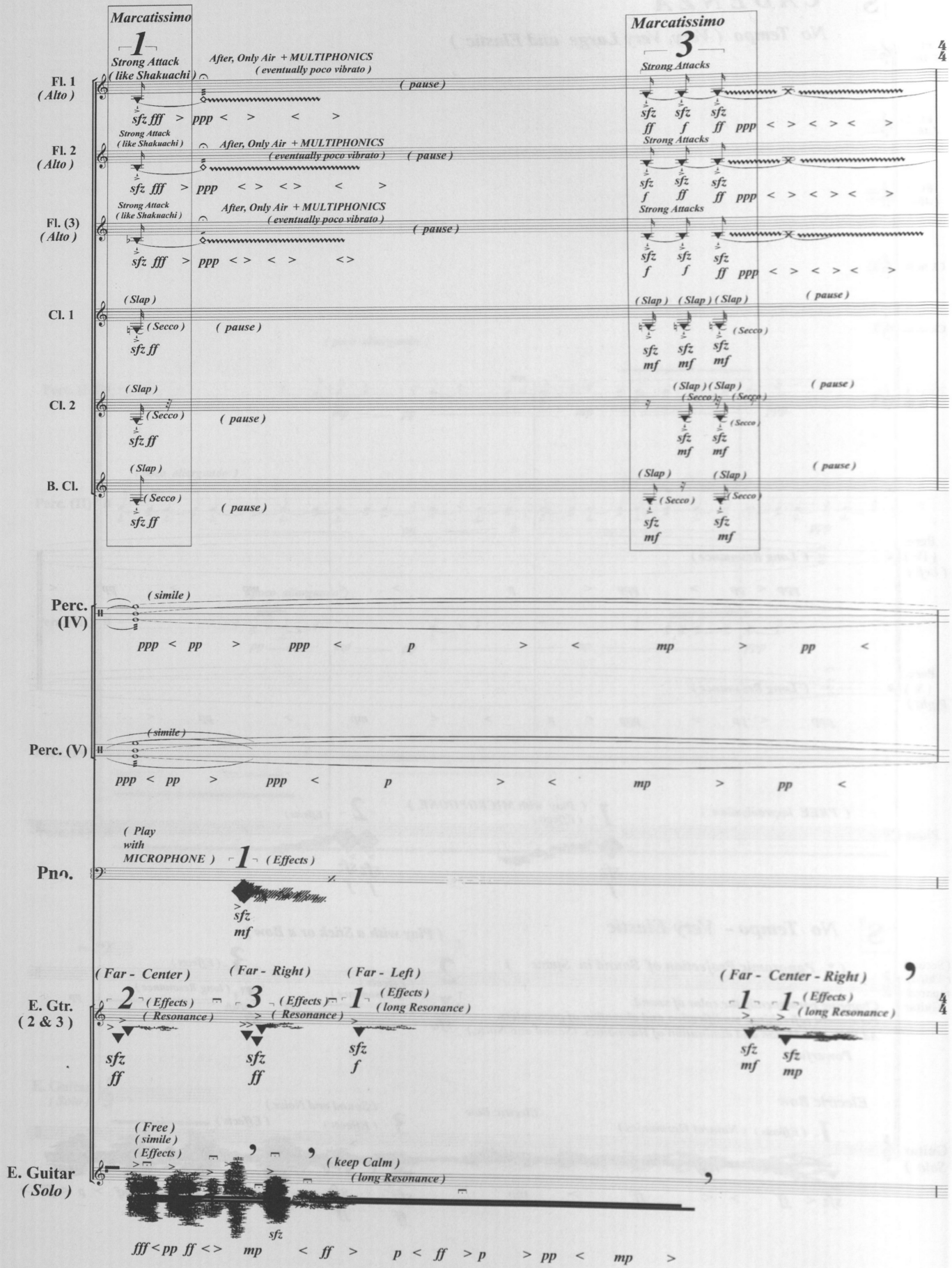

(Rich in Harmonics)
Perc. (I)
mp
f
f
f
mf
(Rich in Harmonics)
Perc. (II)
sfz
mf
mp
(change the position between 'Center' and 'Border')
Perc. (III)
pp
mp
pp
mf
mp
(*) (Region 2)
(l. vibr.)
Perc.(IV)
(*) (Region 3)
(*) (Region 1)
Perc. (V)
(Crescendo, Molto Sonoro)
sfz
Piano
(Serie of Exposions)
Two Guitars
E. Guitar
(Solo)
ff

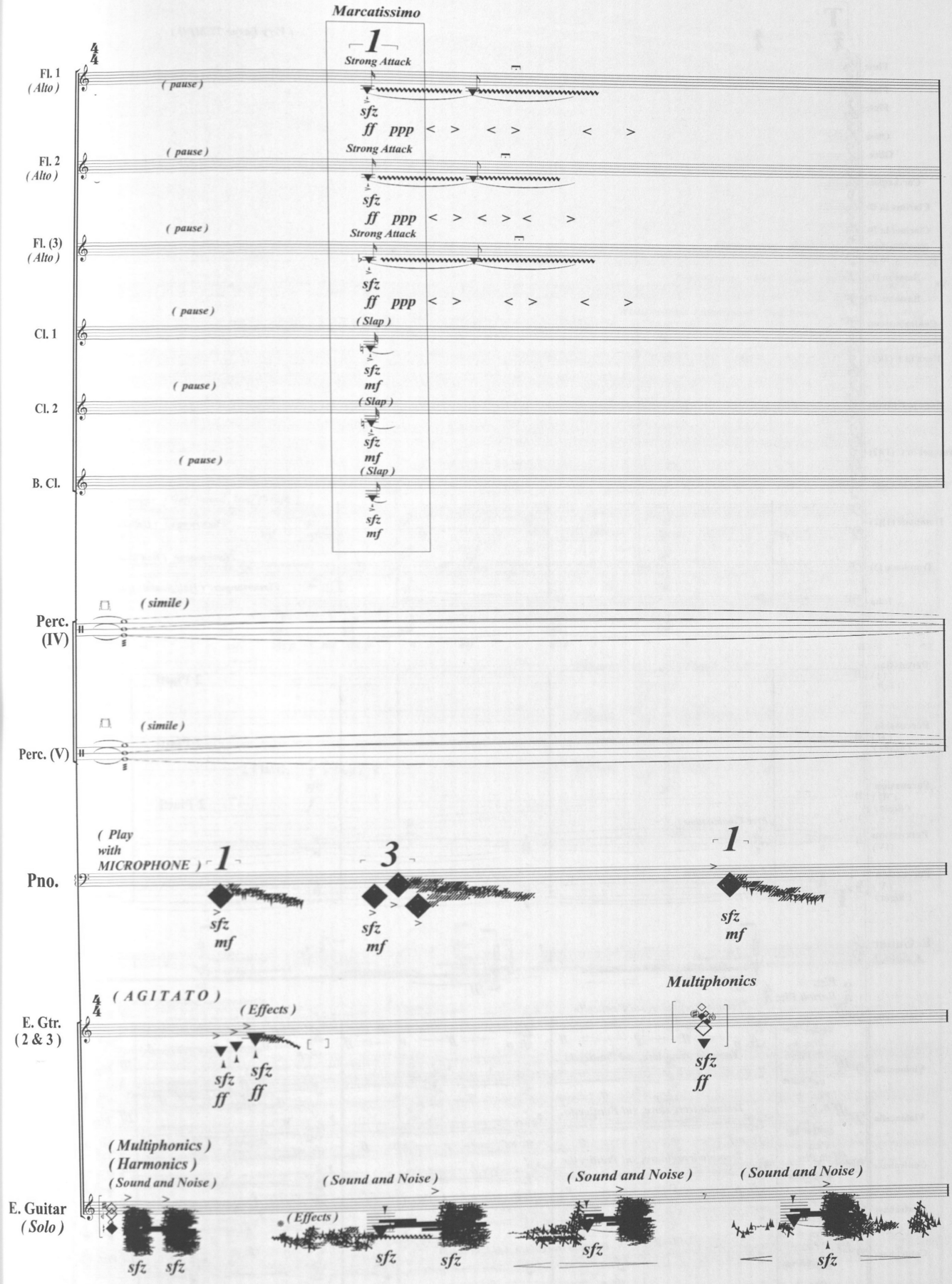

Perc. (I)
ppp
f
mf
mp
ff
mf
(poco allargando)
Perc. (II)
ff
mp
f
mp
Perc. (III)
pp
f
mp
ff
f
mp
ff
Perc.(IV)
(*) (Region 3)
Perc. (V)
(*) (Region 3)
sfz
sfz
Pno.
E. Guitar
(Solo)
sfz
ff

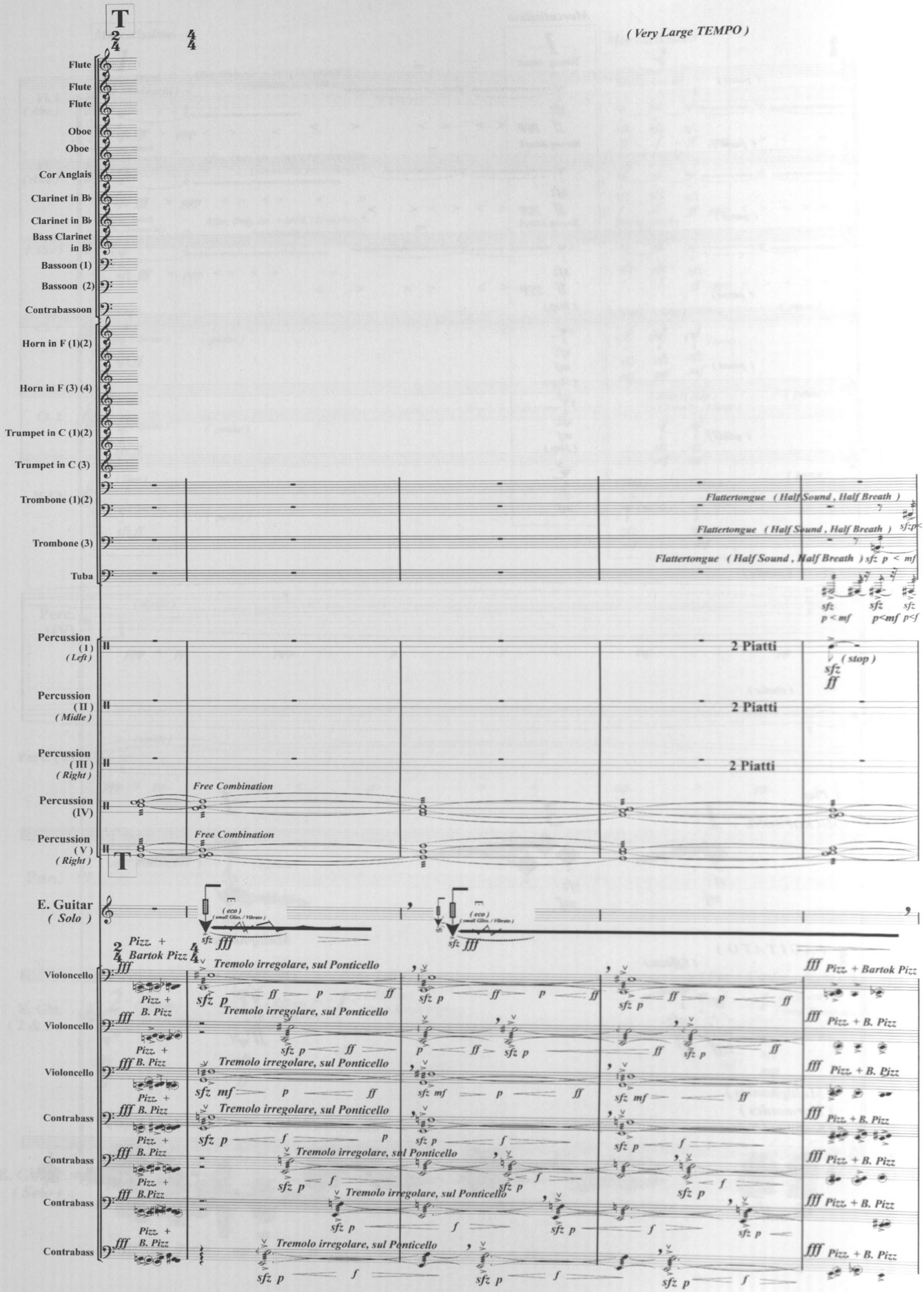

(poco allargando)
Perc. (I)
mf
pp
p
ppp
(poco allargando)
Perc. (II)
mf
pp
p
(poco allargando)
Perc. (III)
ff
mf
pp
p
(Arco) (Play with Doublebass Bow)
(Harmonic Multi-sounds)
(*) (Region 2)
Perc.(IV)
(l. vibr.)
(*) (Region 3)
(*) (Region 3)
Perc. (V)
sfz
(Crescendo, Molto Sonoro)
sfz
(*) (Region 1)
sfz
sfz
(*) (Region 3)
Pno.
E. Guitar
(Solo)

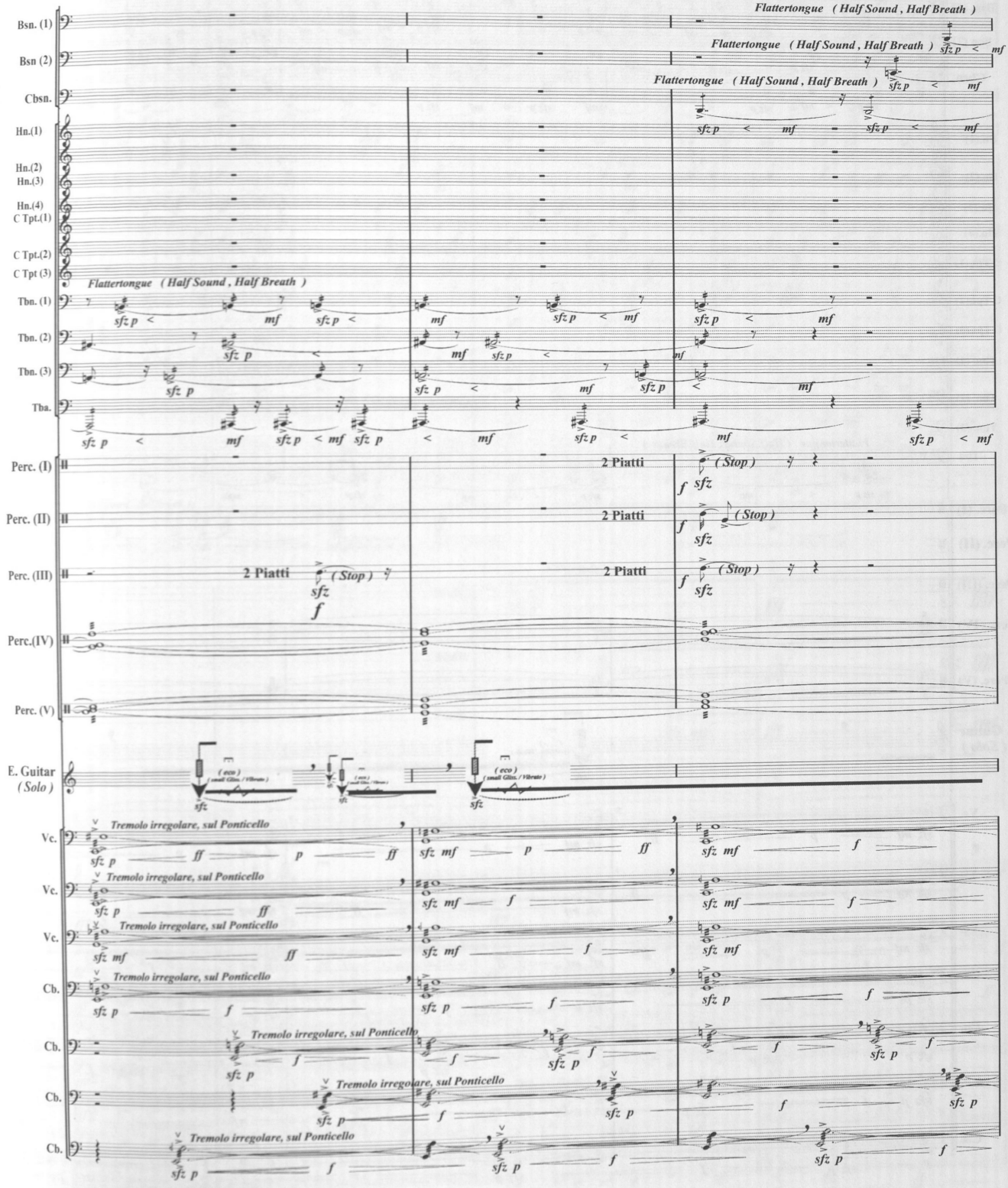

(poco allargando)
Perc. (I)
mp
pp
mp
ppp
(poco allargando)
Perc. (II)
pp
p
ppp
(poco allargando)
Perc. (III)
pp
mp
pp
mp
ppp
Perc.(IV)
Perc. (V)
Pno.
E. Guitar
(Solo)

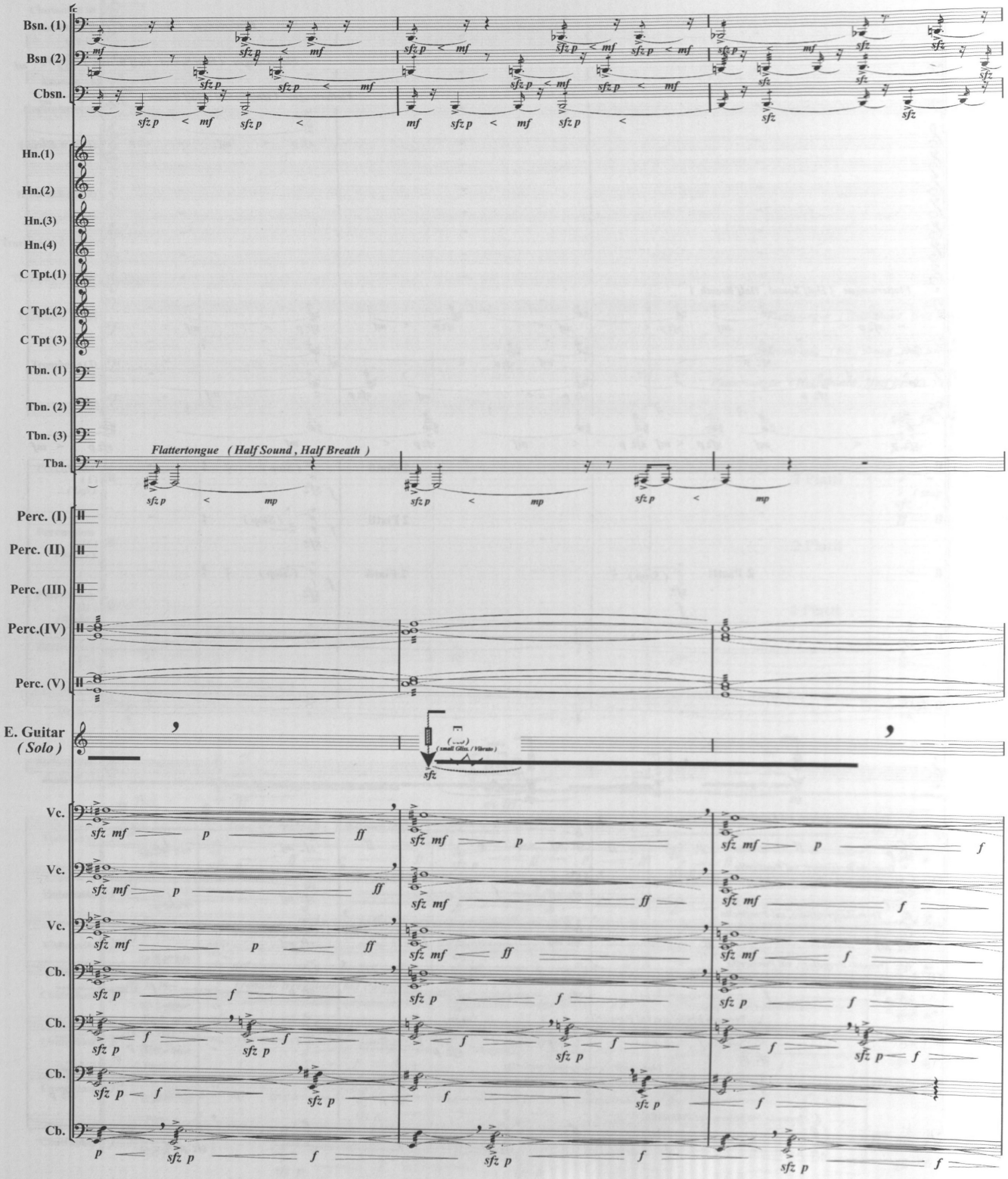

S
CADENZA
No Tempo (Very, Very Large and Elastic)
Fl. (1) (Alto)
Fl. (2) (Alto)
Fl. (3) (Alto)
Cl. in B♭
Cl. in B♭
Bass Cl. in B♭
Perc. (IV) (Left)
(Long Resonance)
ppp < pp > ppp < p > < mp > pp <
Perc. (V) (Right)
(Long Resonance)
ppp < pp > ppp < p > < mp > pp <
Piano
(FREE improvisation)
1
(Play with MICROPHONE)
(Effects)
2
(Effects)
sfz f
sfz sfz f f
S
No Tempo - Very Elastic
(Play with a Stick or a Bow)
(Second or Third) Prepared Guitar
(* Panoramic Projection of Sound in Space)
2
(Effects)
(long Resonance)
pp
3
(Effects)
(long Resonance)
pp
Changing permanently the color of sound.
Permanent refreshing: modification and alteration of parameters.
Ad libitum addition and diminution of Harmonics. (Sound and Noise.)
Powerful
Electric Bow
Electric Bow
(Sound and Noise)
Guitar Solo)
1
(Effects) (Natural Harmonics)
3
(Effects)
(Effects)
sfz < ff > < ff > mp
sfz ff
sfz ff
< ff > p < f > mp < mf > p < ff >

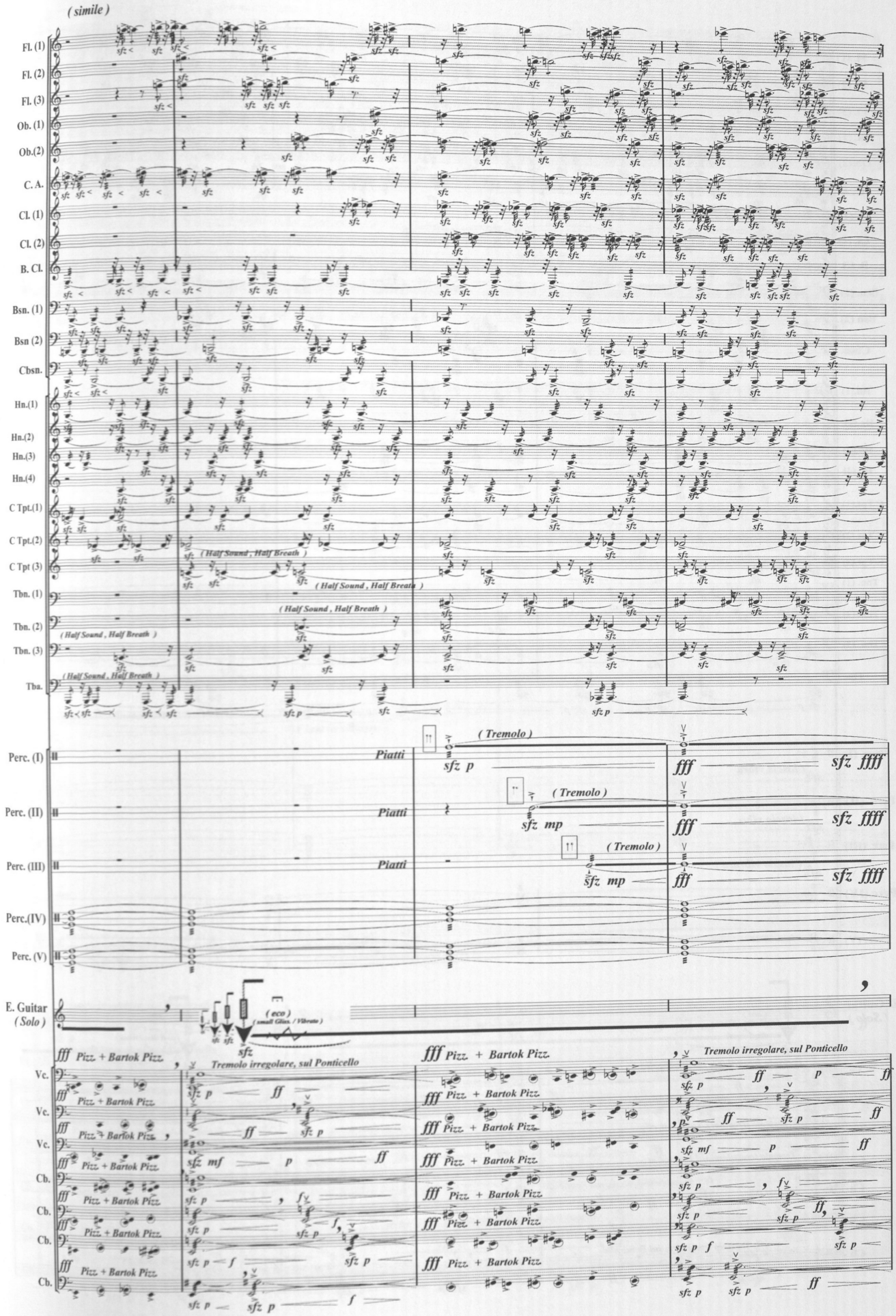

Marcatissimo
1
Strong Attack
(like Shakuachi)
After, Only Air + MULTIPHONICS
(eventually poco vibrato)
(pause)
Marcatissimo
3
Strong Attacks
Fl. 1
(Alto)
Fl. 2
(Alto)
Fl. (3)
(Alto)
Cl. 1
Cl. 2
B. Cl.
(Slap)
(Secco)
Perc.
(IV)
(simile)
Perc. (V)
Pno.
(Play
with
MICROPHONE)
(Effects)
(Far - Center)
(Far - Right)
(Far - Left)
(Far - Center - Right)
(Resonance)
(long Resonance)
E. Gtr.
(2 & 3)
(Free)
(keep Calm)
E. Guitar
(Solo)

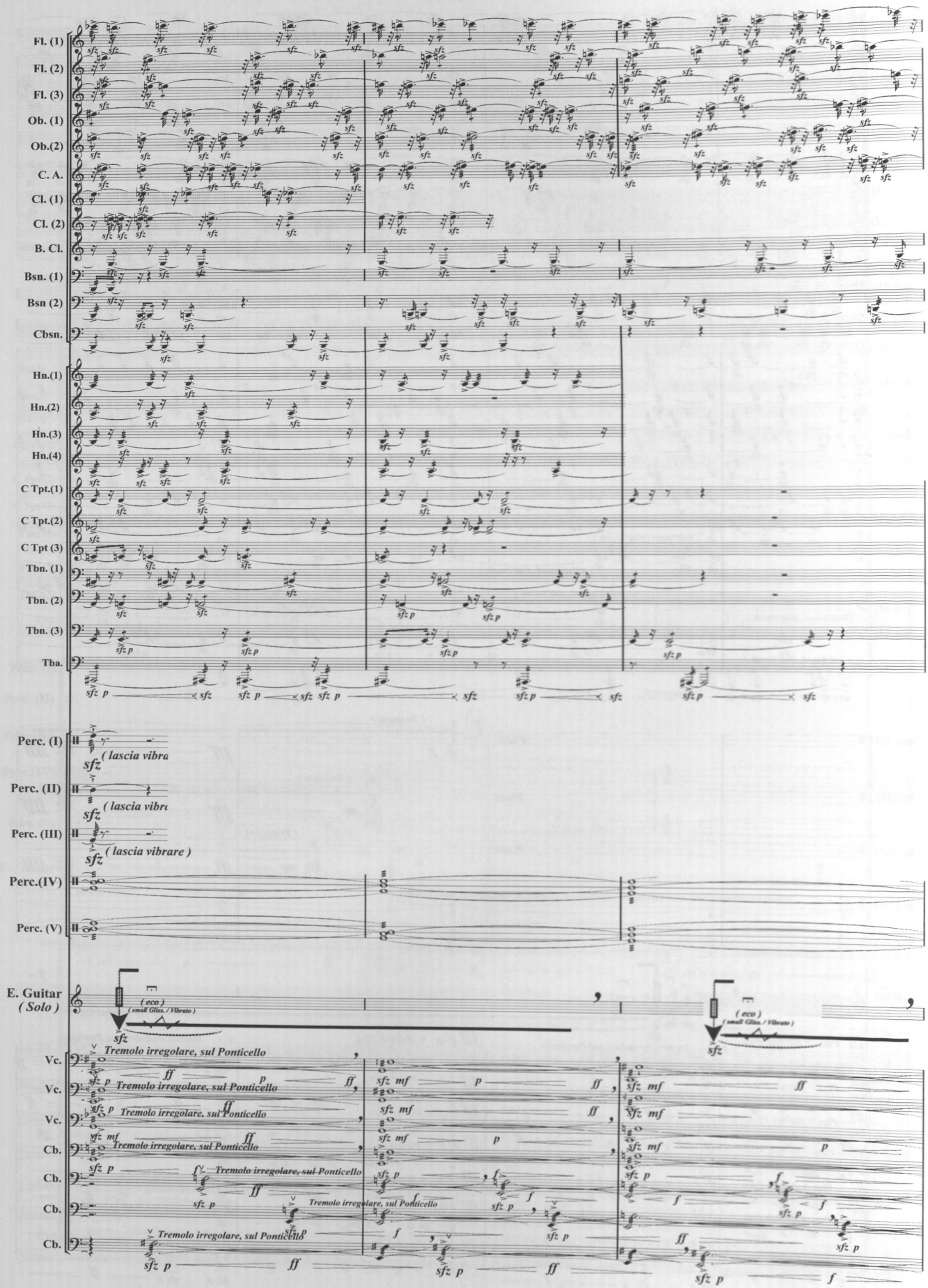

Marcatissimo
1
Strong Attack
Fl. 1 (Alto)
(pause)
sfz
ff ppp
Fl. 2 (Alto)
Fl. (3) (Alto)
Cl. 1
(Slap)
sfz mf
Cl. 2
B. Cl.
Perc. (IV)
(simile)
Perc. (V)
Pno.
(Play with MICROPHONE)
3
E. Gtr. (2 & 3)
(AGITATO)
(Effects)
Multiphonics
E. Guitar (Solo)
(Multiphonics)
(Harmonics)
(Sound and Noise)

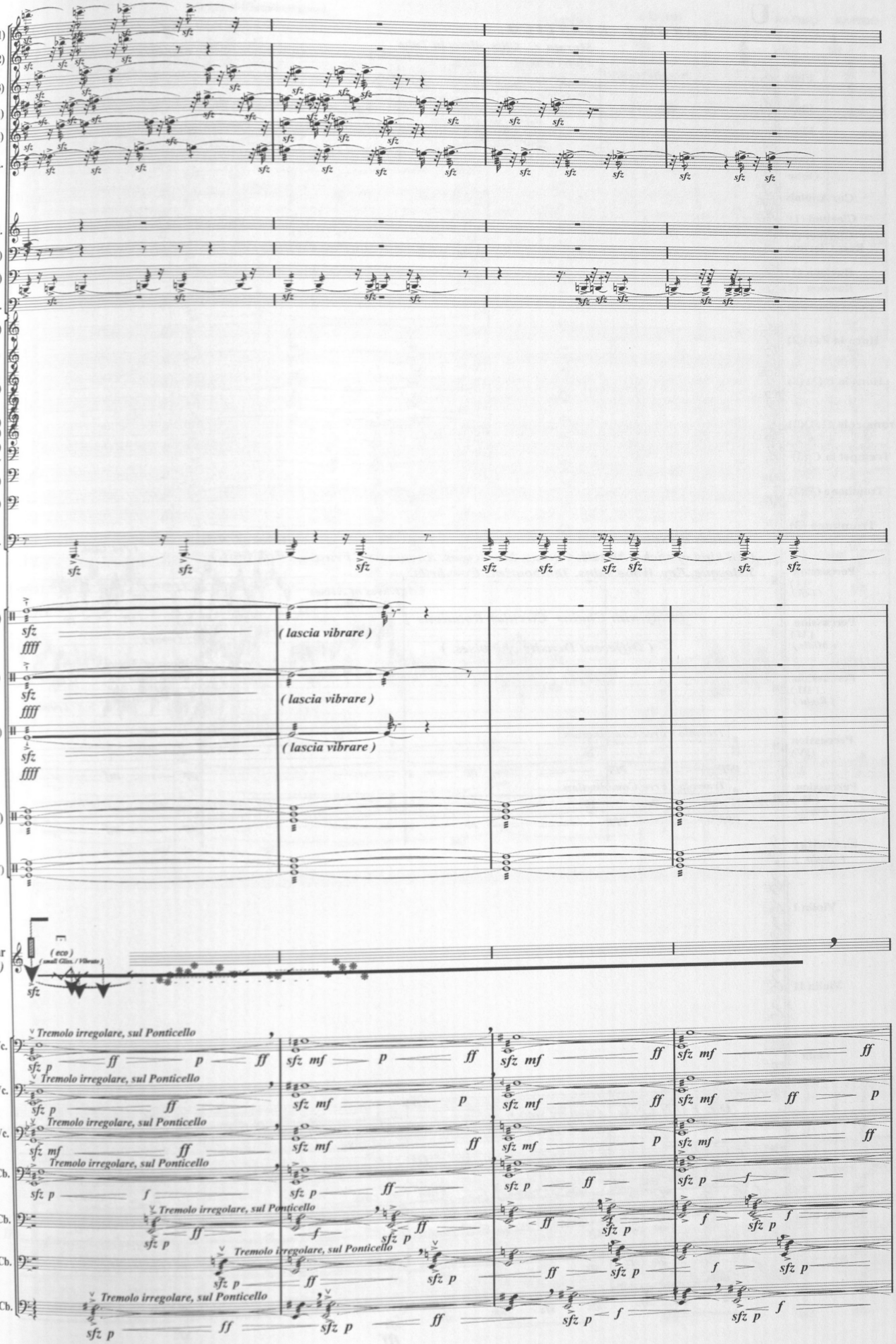

(Very Large TEMPO)
Flute
Flute
Flute
Oboe
Oboe
Cor Anglais
Clarinet in B♭
Clarinet in B♭
Bass Clarinet in B♭
Bassoon (1)
Bassoon (2)
Contrabassoon
Horn in F (1)(2)
Horn in F (3) (4)
Trumpet in C (1)(2)
Trumpet in C (3)
Trombone (1)(2)
Trombone (3)
Tuba
Flattertongue (Half Sound , Half Breath)
Percussion (I) (Left)
Percussion (II) (Midle)
Percussion (III) (Right)
Percussion (IV)
Percussion (V) (Right)
2 Piatti
(stop)
Free Combination
E. Guitar (Solo)
(eco)
(small Glis. / Vibrato)
Pizz. +
Bartok Pizz
Violoncello
Contrabass
Tremolo irregolare, sul Ponticello
B. Pizz
Pizz. + Bartok Pizz
Pizz. + B. Pizz

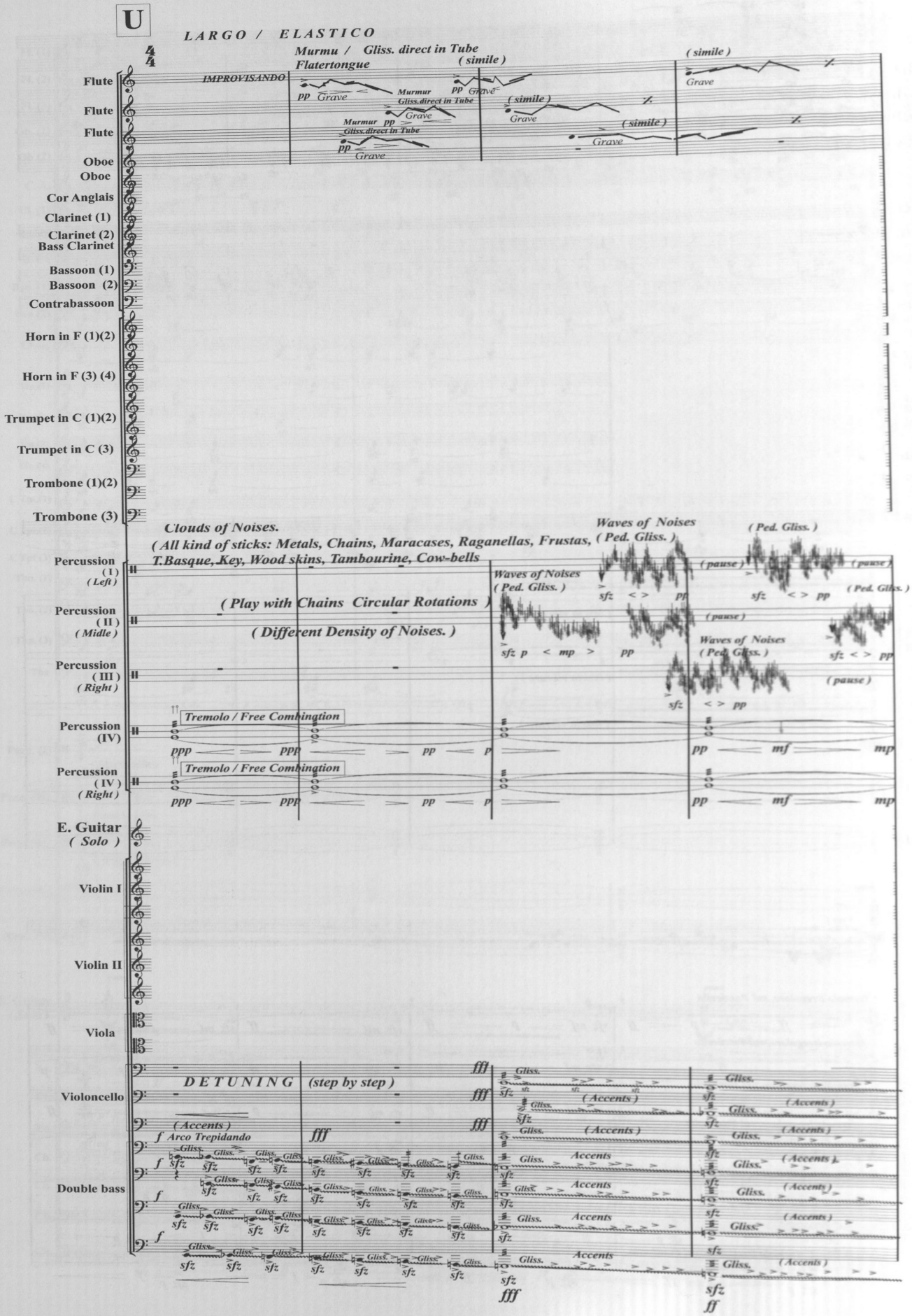

Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
Perc. (II)
Perc. (III)
Perc.(IV)
Perc. (V)
E. Guitar
(Solo)
Vc.
Vc.
Vc.
Cb.
Cb.
Cb.
Cb.
Flattertongue (Half Sound , Half Breath)
2 Piatti
(Stop)
Tremolo irregolare, sul Ponticello

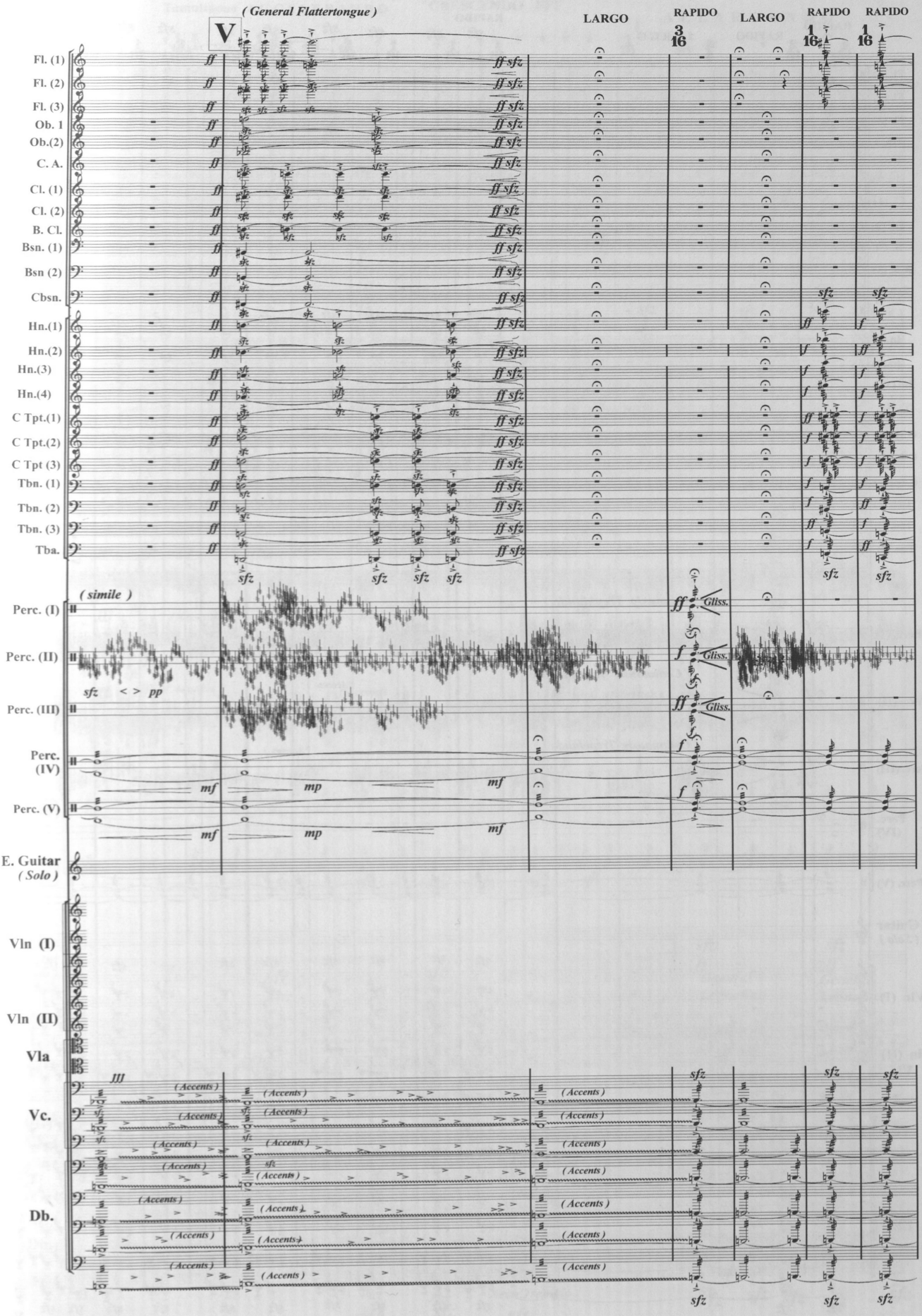

Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Flattertongue (Half Sound , Half Breath)
Perc. (I)
Perc. (II)
Perc. (III)
Perc.(IV)
Perc. (V)
E. Guitar
(Solo)
(small Glizz / Vibrato)
Vc.
Vc.
Vc.
Cb.
Cb.
Cb.
Cb.

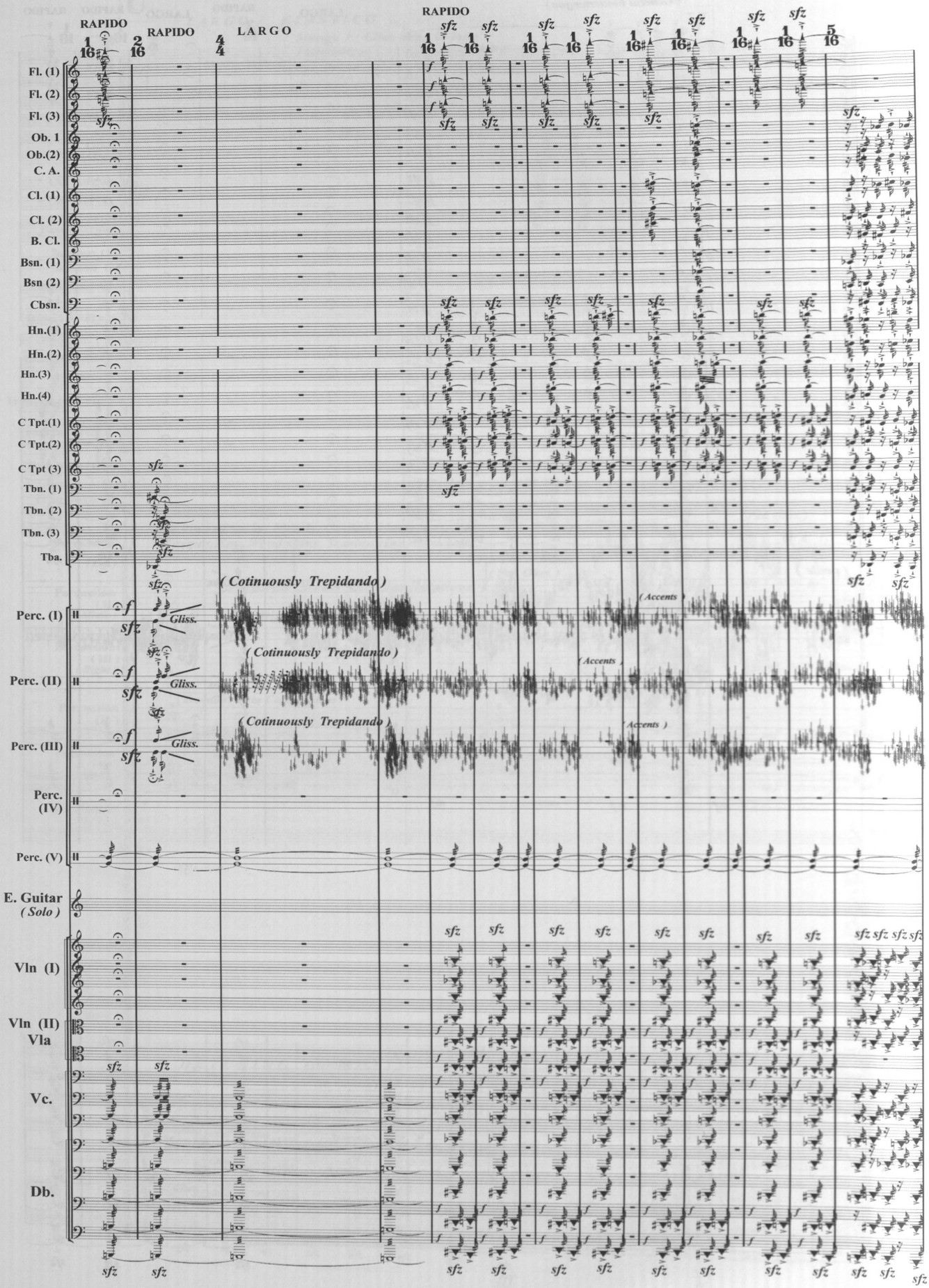

(simile)
Fl. (1)
Fl. (2)
Fl. (3)
Ob. (1)
Ob.(2)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
(Half Sound , Half Breath)
Perc. (I)
Perc. (II)
Perc. (III)
Perc.(IV)
Perc. (V)
Piatti
(Tremolo)
sfz p
sfz mp
fff
sfz ffff
E. Guitar
(Solo)
(eco)
(small Glis. / Vibrato)
Vc.
Cb.
fff Pizz. + Bartok Pizz.
Tremolo irregolare, sul Ponticello

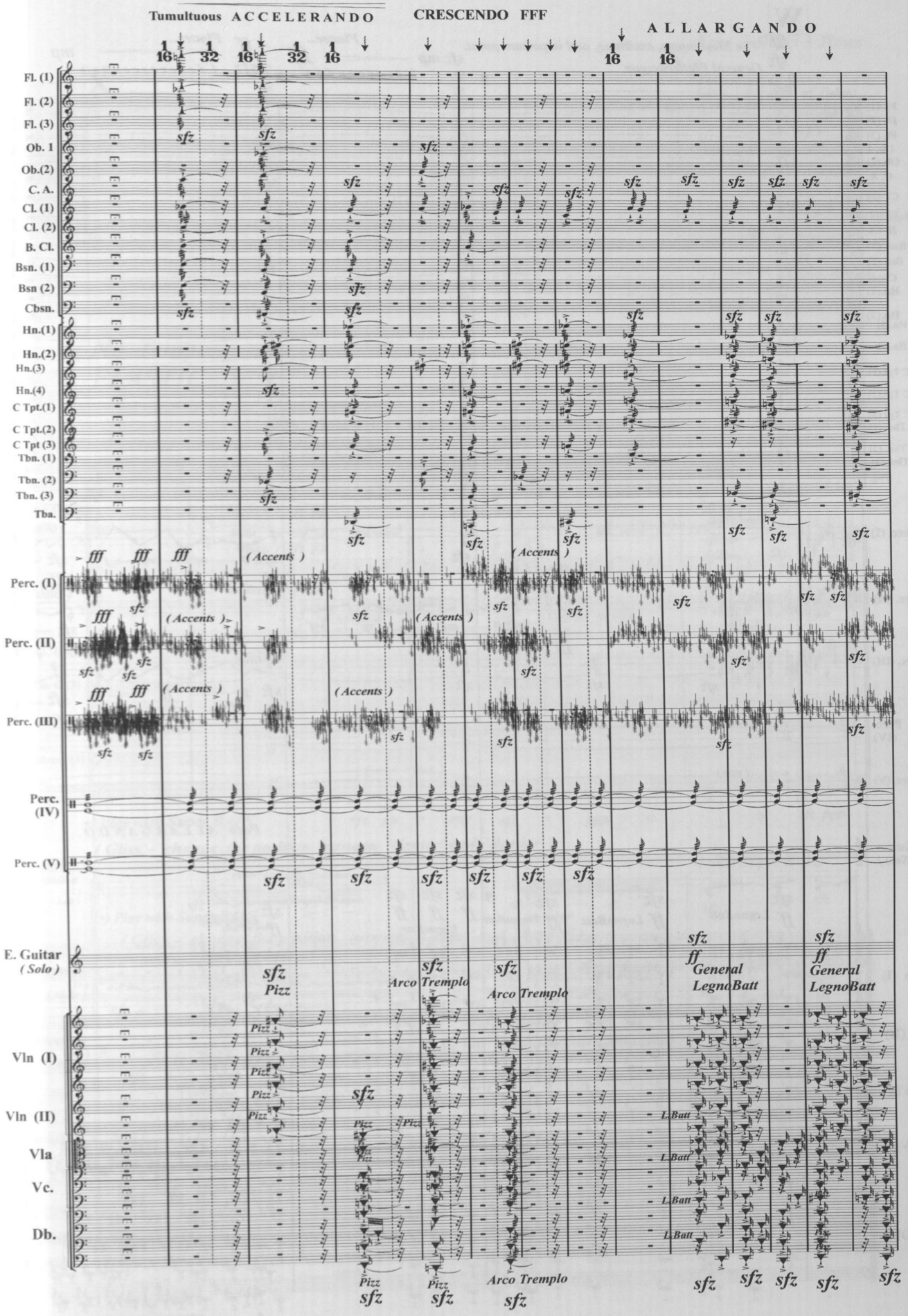

Fl. (1)
Fl. (2)
Fl. (3)
Ob. (1)
Ob.(2)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
(lascia vibra
Perc. (II)
(lascia vibr
Perc. (III)
(lascia vibrare)
Perc.(IV)
Perc. (V)
E. Guitar
(Solo)
(eco)
(small Gliss. / Vibrato)
Vc.
Vc.
Vc.
Cb.
Cb.
Cb.
Cb.
Tremolo irregolare, sul Ponticello

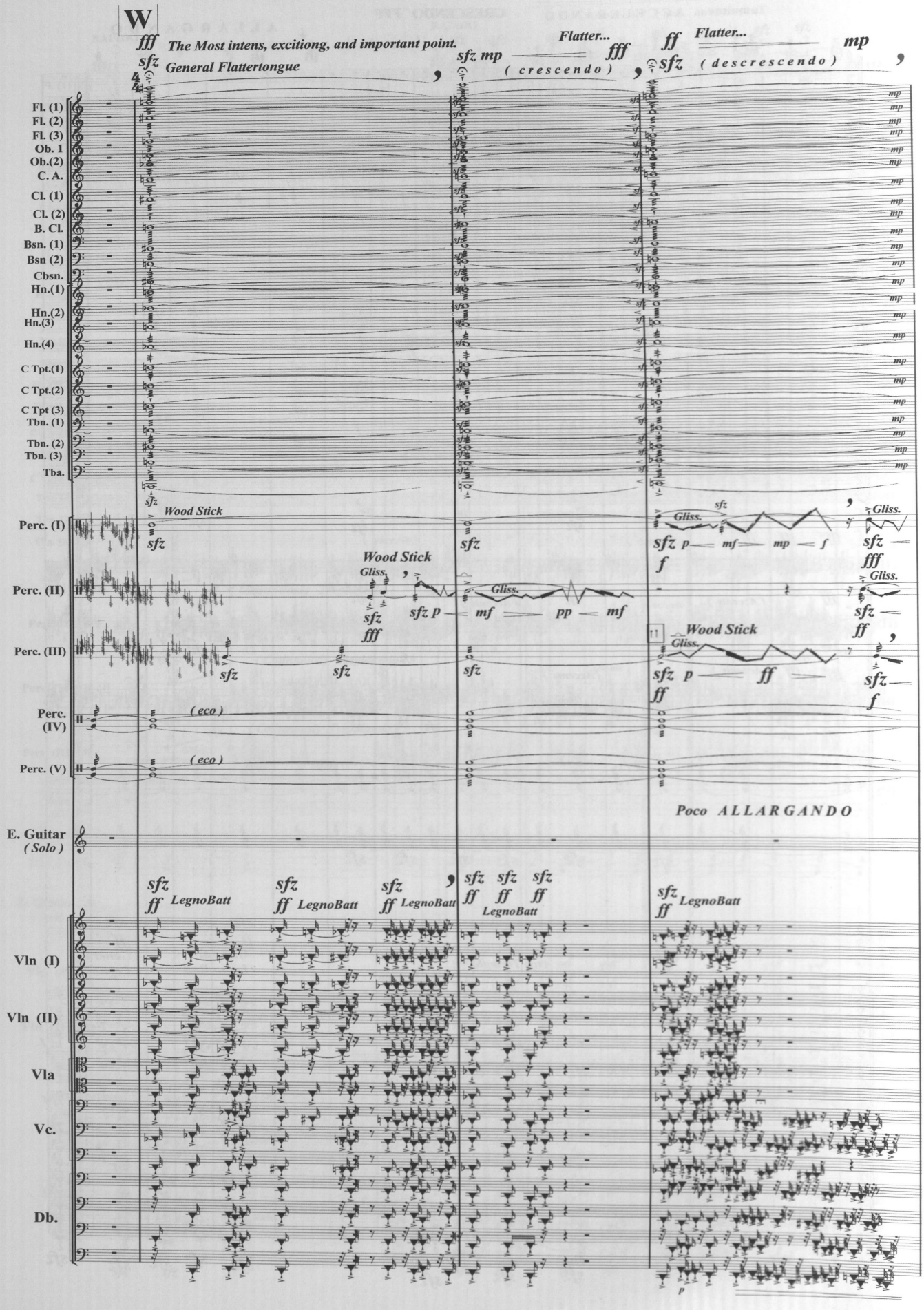

Fl. (1)
Fl. (2)
Fl. (3)
Ob. (1)
Ob.(2)
C. A.
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
Hn. (2)
Hn.(3)
Hn.(4)
Tpt.(1)
Tpt.(2)
Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
Piatti
Perc. (II)
Piatti
Perc. (III)
Piatti
Perc.(IV)
Perc. (V)
Guitar
Solo)
(lascia vibrare)
(lascia vibrare)
(lascia vibrare)
(eco)
Vc.
Vc.
Vc.
Cb.
Cb.
Cb.
Cb.
Tremolo irregolare, sul Ponticello

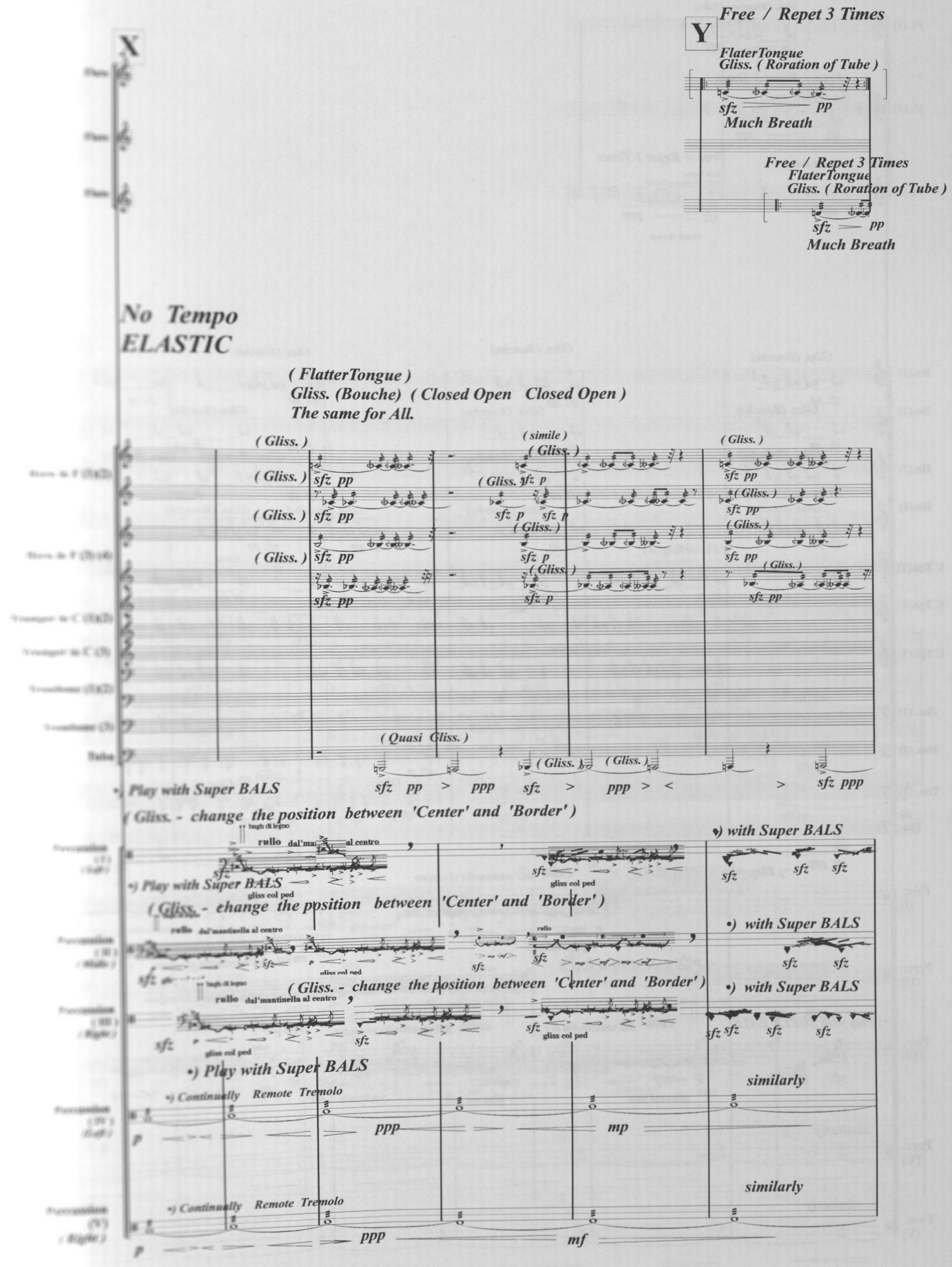

U
LARGO / ELASTICO
Murmu / Gliss. direct in Tube
Flatertongue
(simile)
IMPROVISANDO
Flute
Flute
Flute
Oboe
Oboe
Cor Anglais
Clarinet (1)
Clarinet (2)
Bass Clarinet
Bassoon (1)
Bassoon (2)
Contrabassoon
Horn in F (1)(2)
Horn in F (3) (4)
Trumpet in C (1)(2)
Trumpet in C (3)
Trombone (1)(2)
Trombone (3)
Clouds of Noises.
(All kind of sticks: Metals, Chains, Maracases, Raganellas, Frustas, T.Basque, Key, Wood skins, Tambourine, Cow-bells
Waves of Noises
(Ped. Gliss.)
(Play with Chains Circular Rotations)
(Different Density of Noises.)
(pause)
Percussion (I) (Left)
Percussion (II) (Midle)
Percussion (III) (Right)
Tremolo / Free Combination
Percussion (IV)
Percussion (IV) (Right)
E. Guitar (Solo)
Violin I
Violin II
Viola
Violoncello
Double bass
DETUNING (step by step)
(Accents)
Arco Trepidando
Gliss.
Accents

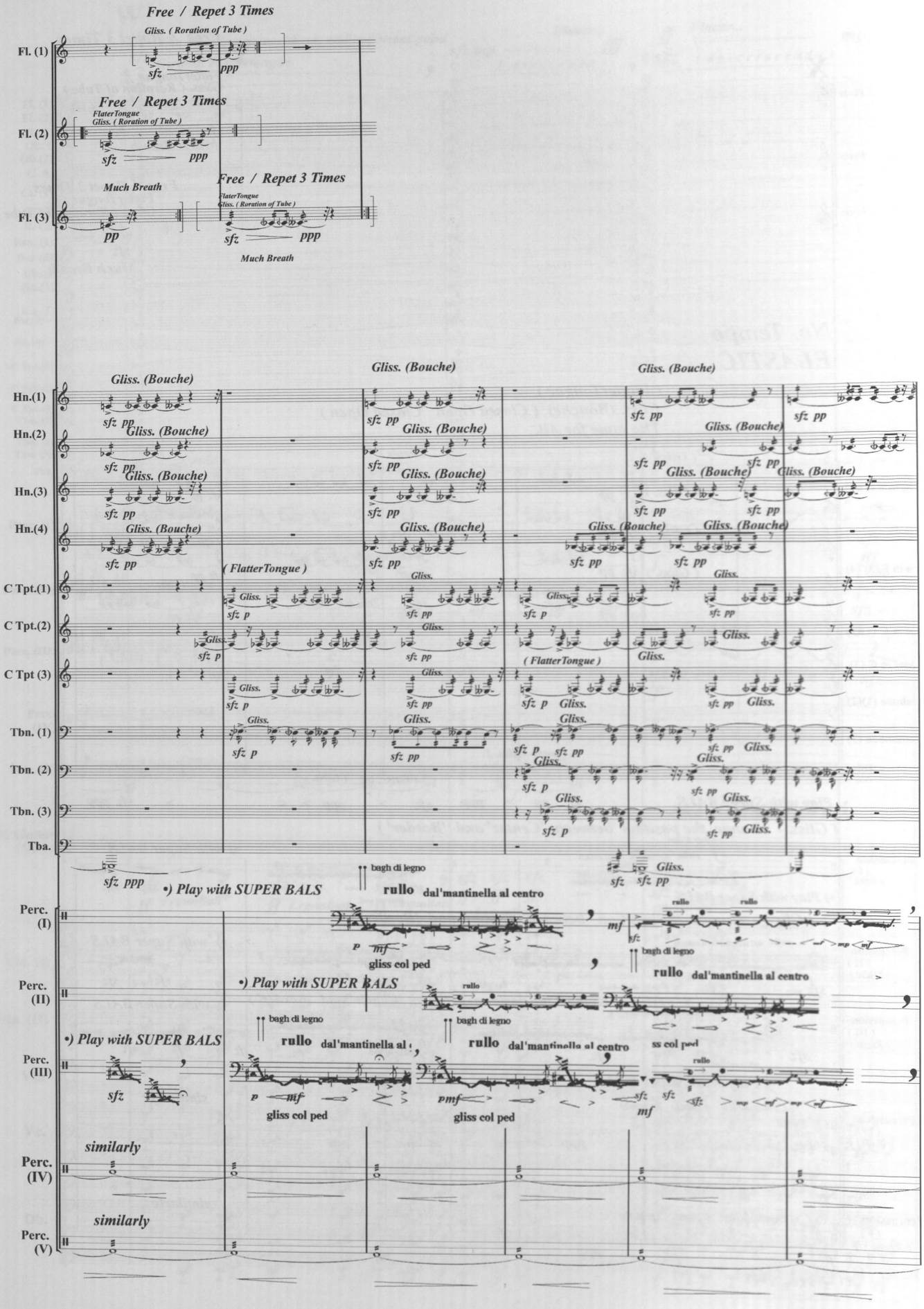

V
(General Flattertongue)
LARGO
RAPIDO
3/16
LARGO
RAPIDO
1/16
RAPIDO
1/16
Fl. (1)
Fl. (2)
Fl. (3)
Ob. 1
Ob.(2)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
(simile)
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
Gliss.
E. Guitar
(Solo)
Vln (I)
Vln (II)
Vla
Vc.
Db.
(Accents)

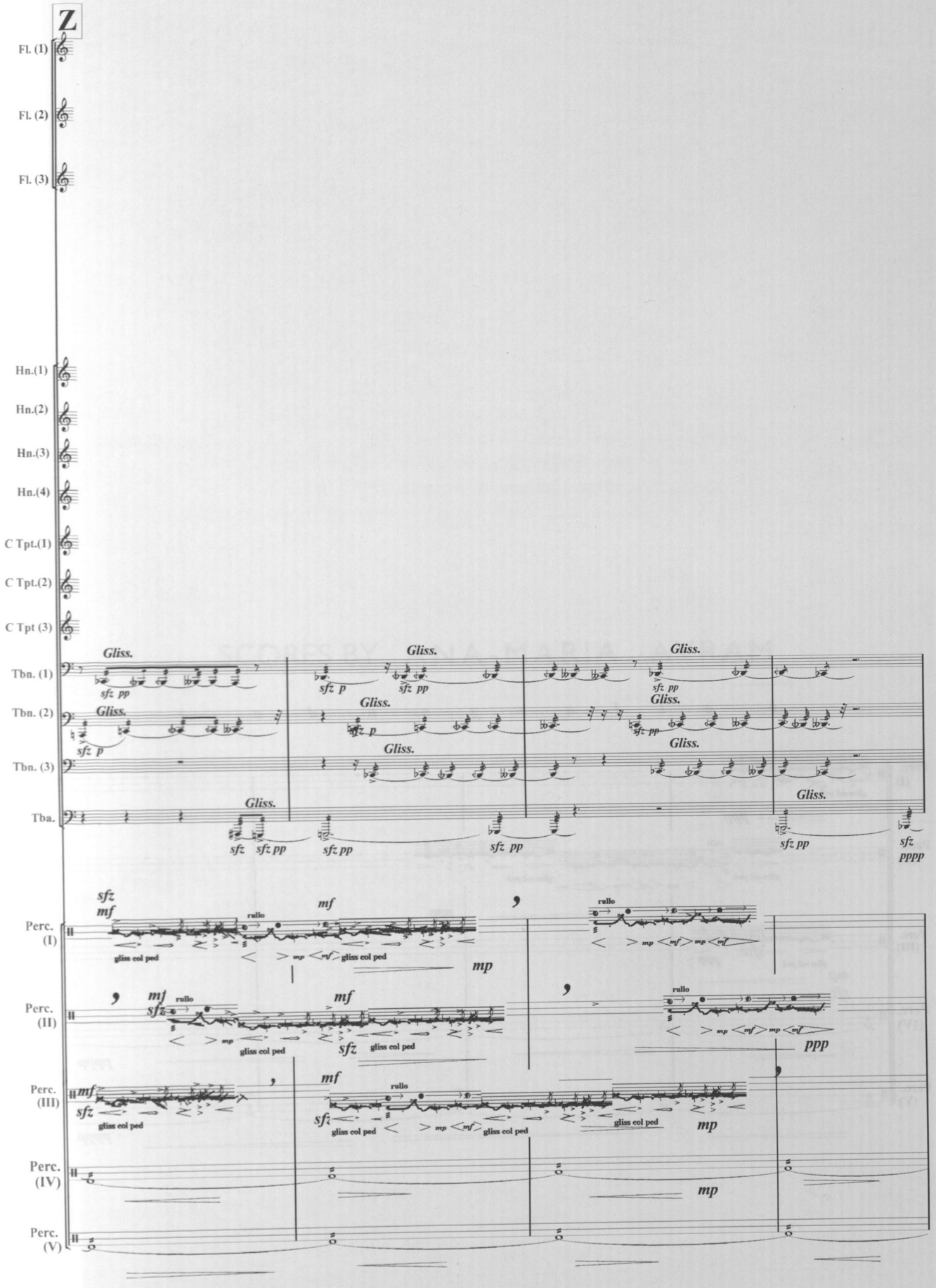

RAPIDO
RAPIDO
LARGO
RAPIDO
Fl. (1)
Fl. (2)
Fl. (3)
Ob. 1
Ob.(2)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
(Cotinuously Trepidando)
(Accents)
Perc. (I)
Gliss.
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
E. Guitar (Solo)
Vln (I)
Vln (II) Vla
Vc.
Db.


Tumultuous ACCELERANDO
CRESCENDO FFF
ALLARGANDO
Fl. (1)
Fl. (2)
Fl. (3)
Ob. 1
Ob.(2)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
E. Guitar
(Solo)
Vln (I)
Vln (II)
Vla
Vc.
Db.
(Accents)
Pizz
Arco Tremplo
General Legno Batt
L. Batt

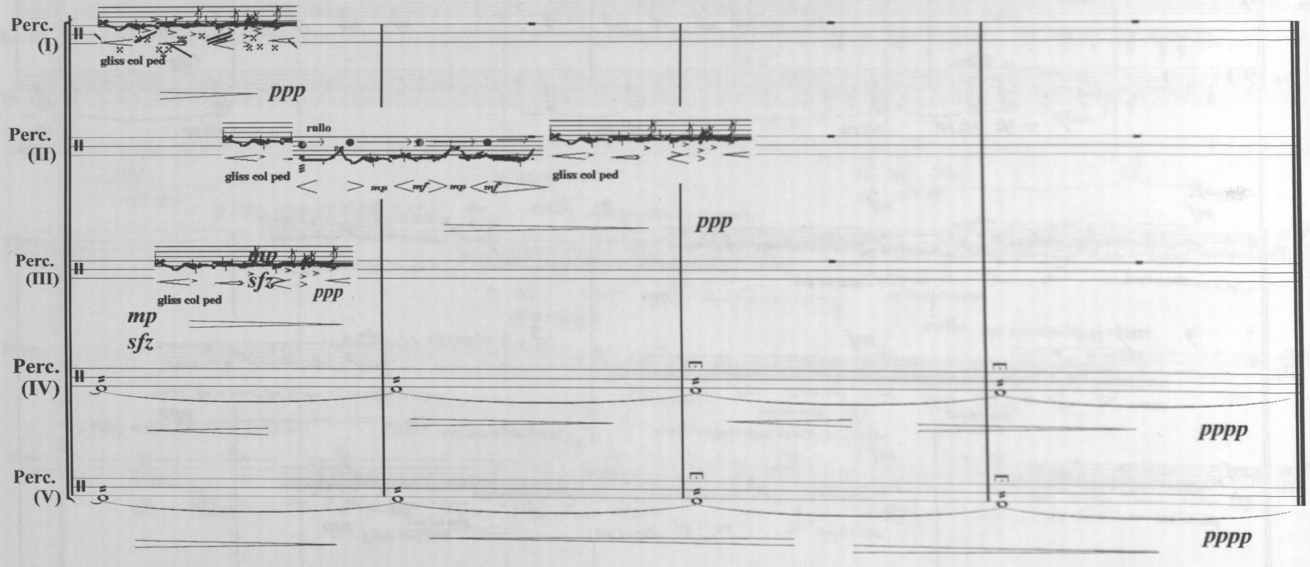

W
fff The Most intens, excitiong, and important point.
sfz General Flattertongue
Flatter...
sfz mp (crescendo) fff
ff Flatter...
sfz (descrescendo) mp
Fl. (1)
Fl. (2)
Fl. (3)
Ob. 1
Ob.(2)
C. A.
Cl. (1)
Cl. (2)
B. Cl.
Bsn. (1)
Bsn (2)
Cbsn.
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
Wood Stick
Gliss.
Perc. (II)
Perc. (III)
Perc. (IV)
(eco)
Perc. (V)
(eco)
Poco ALLARGANDO
E. Guitar (Solo)
LegnoBatt
Vln (I)
Vln (II)
Vla
Vc.
Db.


X
Y
Free / Repet 3 Times
FlaterTongue
Gliss. (Roration of Tube)
sfz pp
Much Breath
Free / Repet 3 Times
FlaterTongue
Gliss. (Roration of Tube)
sfz pp
Much Breath
No Tempo
ELASTIC
(FlatterTongue)
Gliss. (Bouche) (Closed Open Closed Open)
The same for All.
(Gliss.)
(simile)
(Quasi Gliss.)
•) Play with Super BALS
(Gliss. - change the position between 'Center' and 'Border')
•) with Super BALS
bugh di legno
rullo dal'mantinella al centro
gliss col ped
oliee col ped
•) Continually Remote Tremolo
similarly
ppp
mp
mf


Free / Repet 3 Times
Gliss. (Roration of Tube)
Fl. (1)
Fl. (2)
Fl. (3)
FlaterTongue
Much Breath
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
Gliss. (Bouche)
(FlatterTongue)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
•) Play with SUPER BALS
bagh di legno
rullo dal'mantinella al centro
gliss col ped
Perc. (I)
Perc. (II)
Perc. (III)
similarly
Perc. (IV)
Perc. (V)


Z
Fl. (1)
Fl. (2)
Fl. (3)
Hn.(1)
Hn.(2)
Hn.(3)
Hn.(4)
C Tpt.(1)
C Tpt.(2)
C Tpt (3)
Tbn. (1)
Tbn. (2)
Tbn. (3)
Tba.
Perc. (I)
Perc. (II)
Perc. (III)
Perc. (IV)
Perc. (V)
Gliss.
sfz pp
sfz p
mf
rullo
gliss col ped
mp
ppp
pppp

(a l l a r g a n d o)



END
2o13

SCORES BY ANA-MARIA AVRAM

Sound by itself is still not yet music.
Of course, you can't imagine music without sound, but to attempt music
you need to transcend reality through a volatile, superior reality
filled with new meanings and directions.
Musical phenomenology helps us to come to this genuine state.

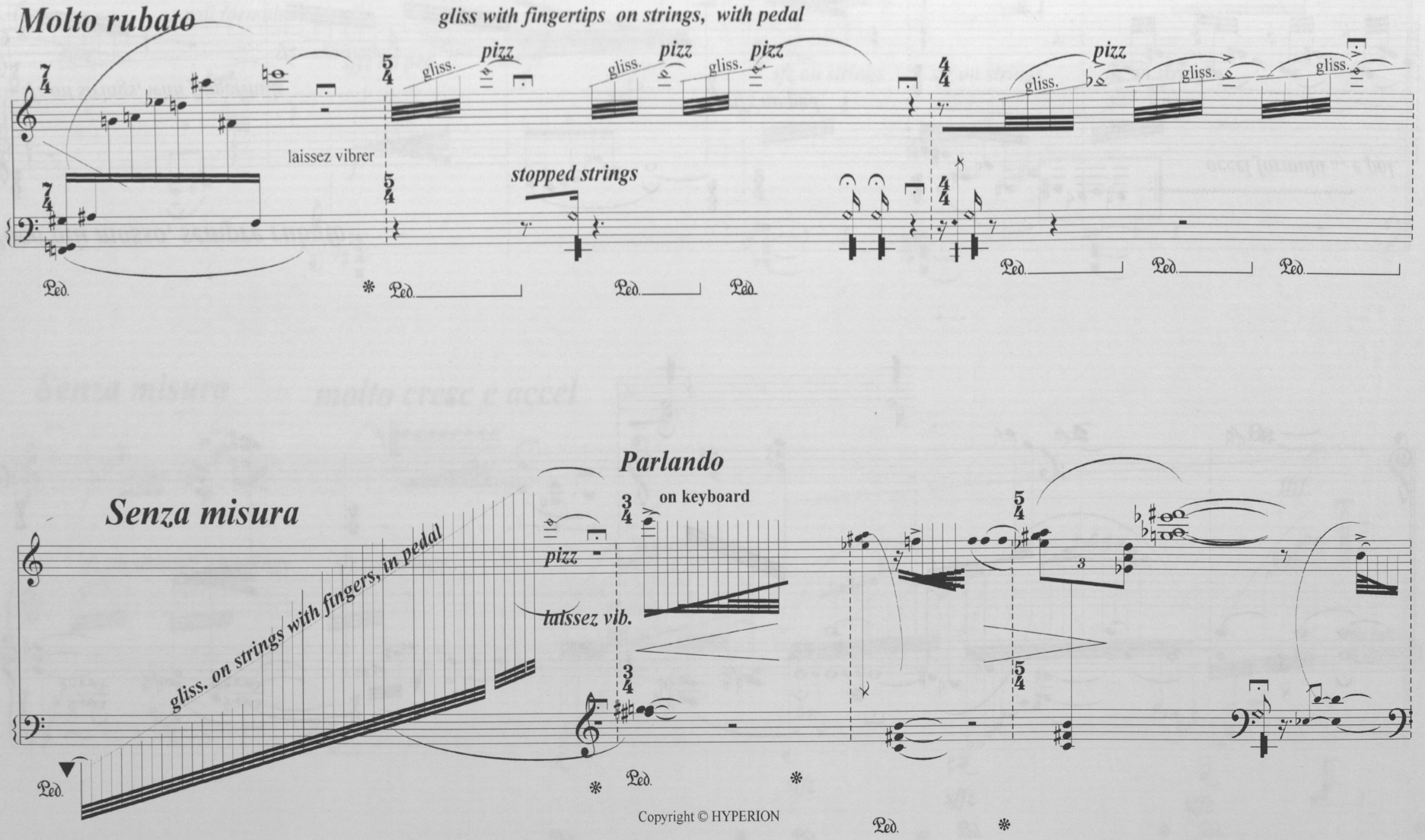
Le son en soi-même n'est pourtant pas la musique.
Certainement, on ne peut imaginer la musique sans les sons,
mais pour acceder à celle-ci il faut transcender la réalité vers le volatile,
vers une réalité supérieure, pleine de nouveeaux sens, de nouvelles directions.
La phénoménologie musicale nous aide d'arriver à cet état supérieur.

MUSIQUE POUR MALLARMÉ

for piano

Ana-Maria AVRAM
1985 rev 2005

I ***"...Une dentelle s'abolit***
dans le doute du jeu suprème"



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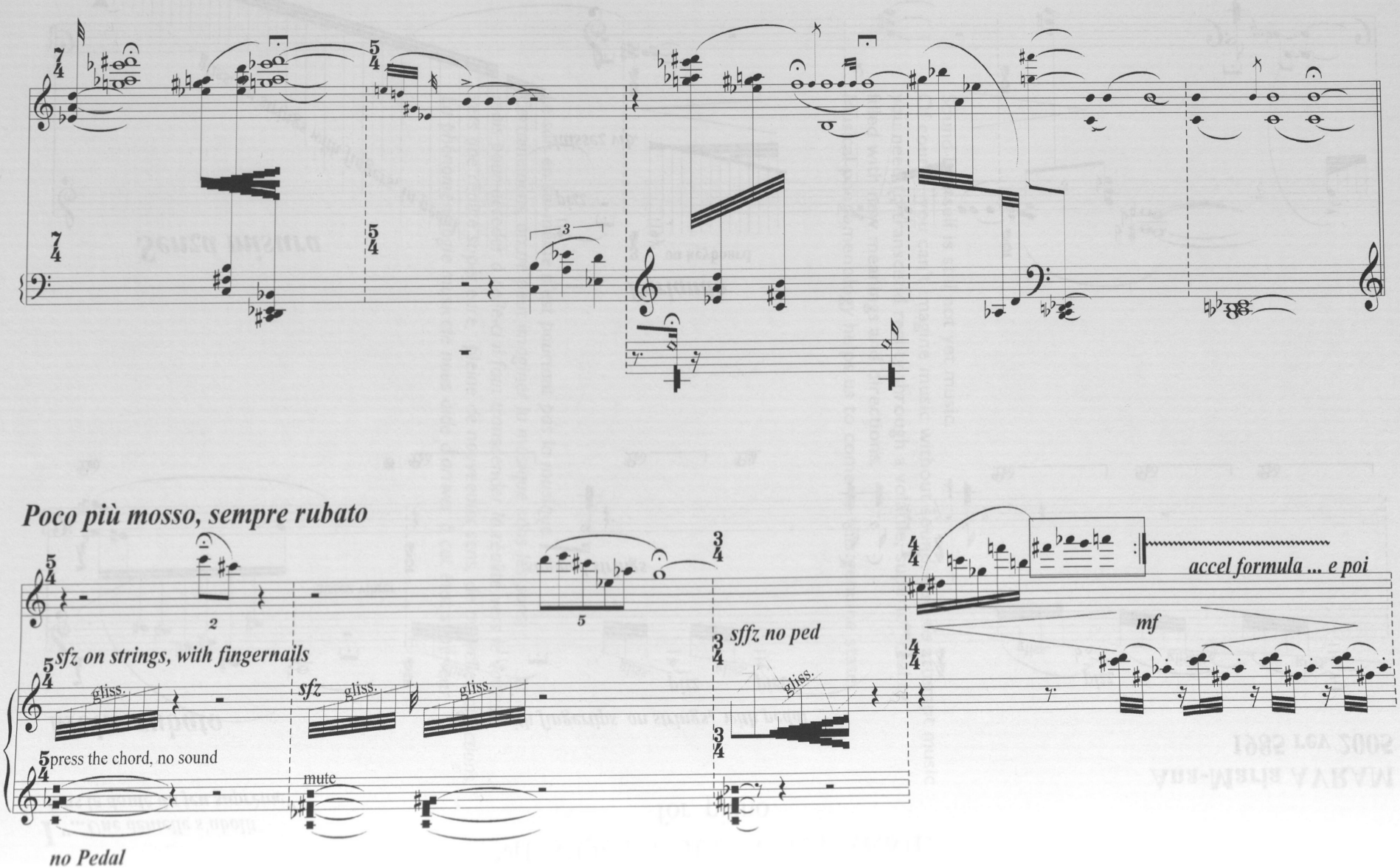
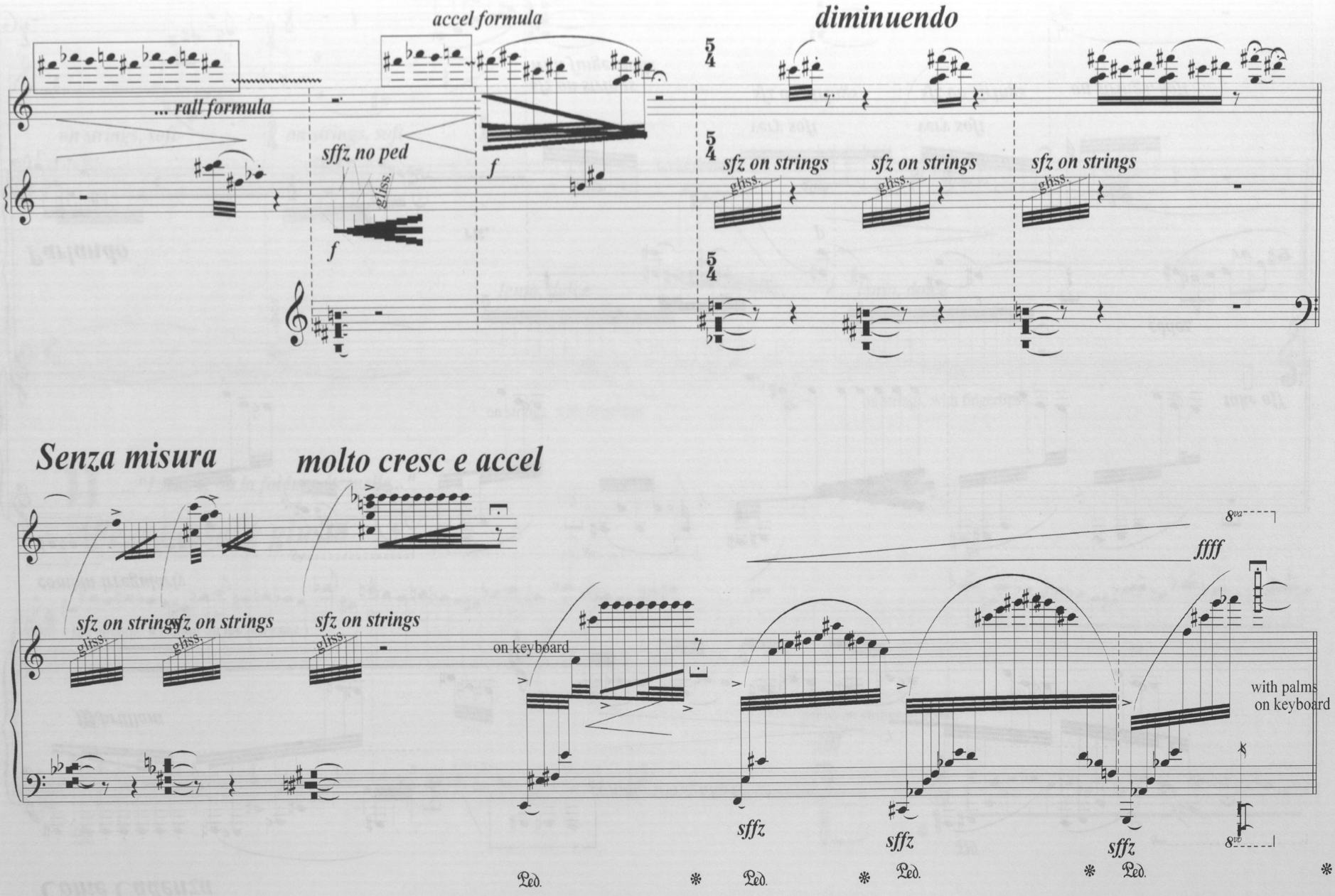
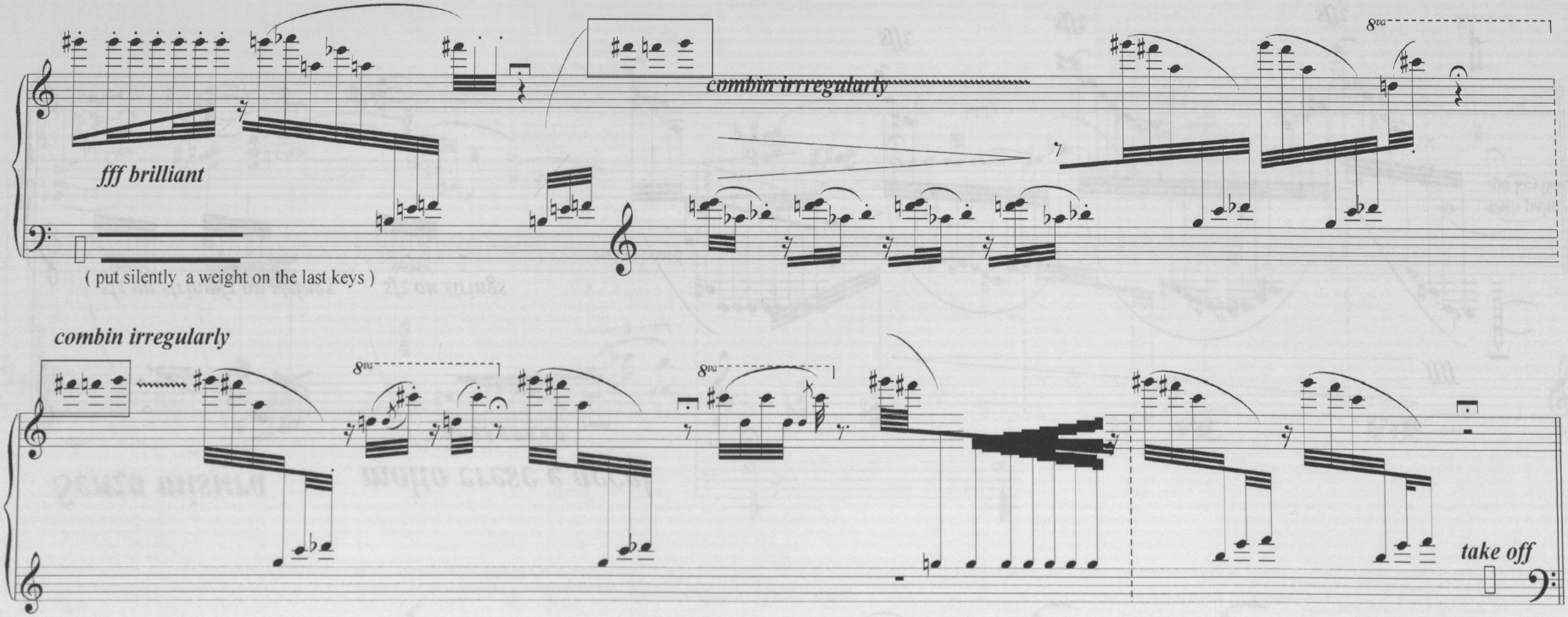
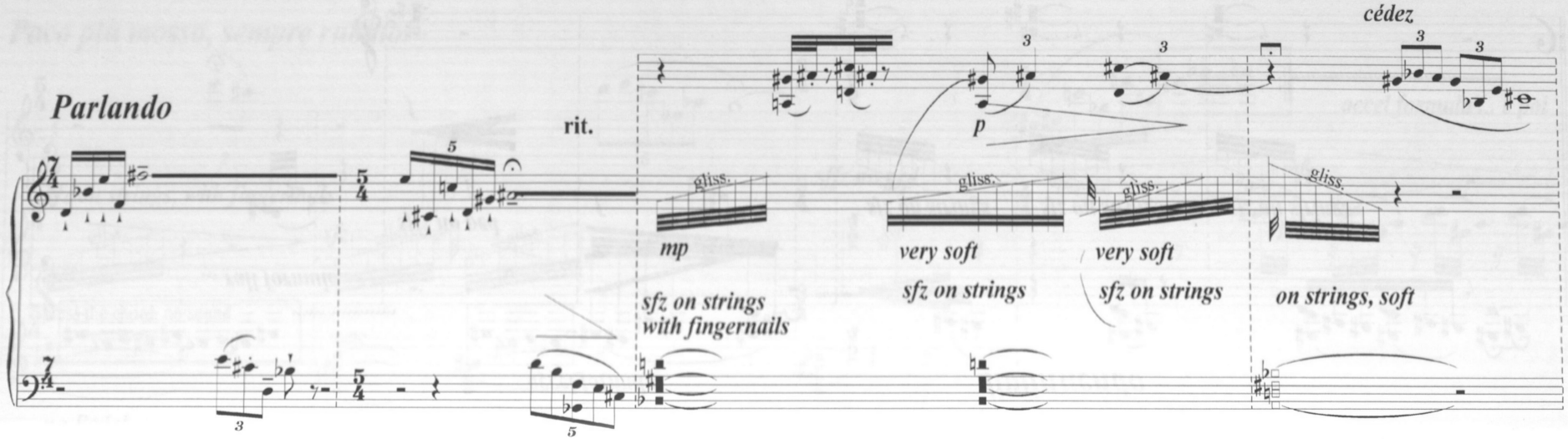

Poco più mosso, sempre rubato
sfz on strings, with fingernails
gliss.
sfz
sffz no ped
accel formula ... e poi
mf
press the chord, no sound
mute
no Pedal

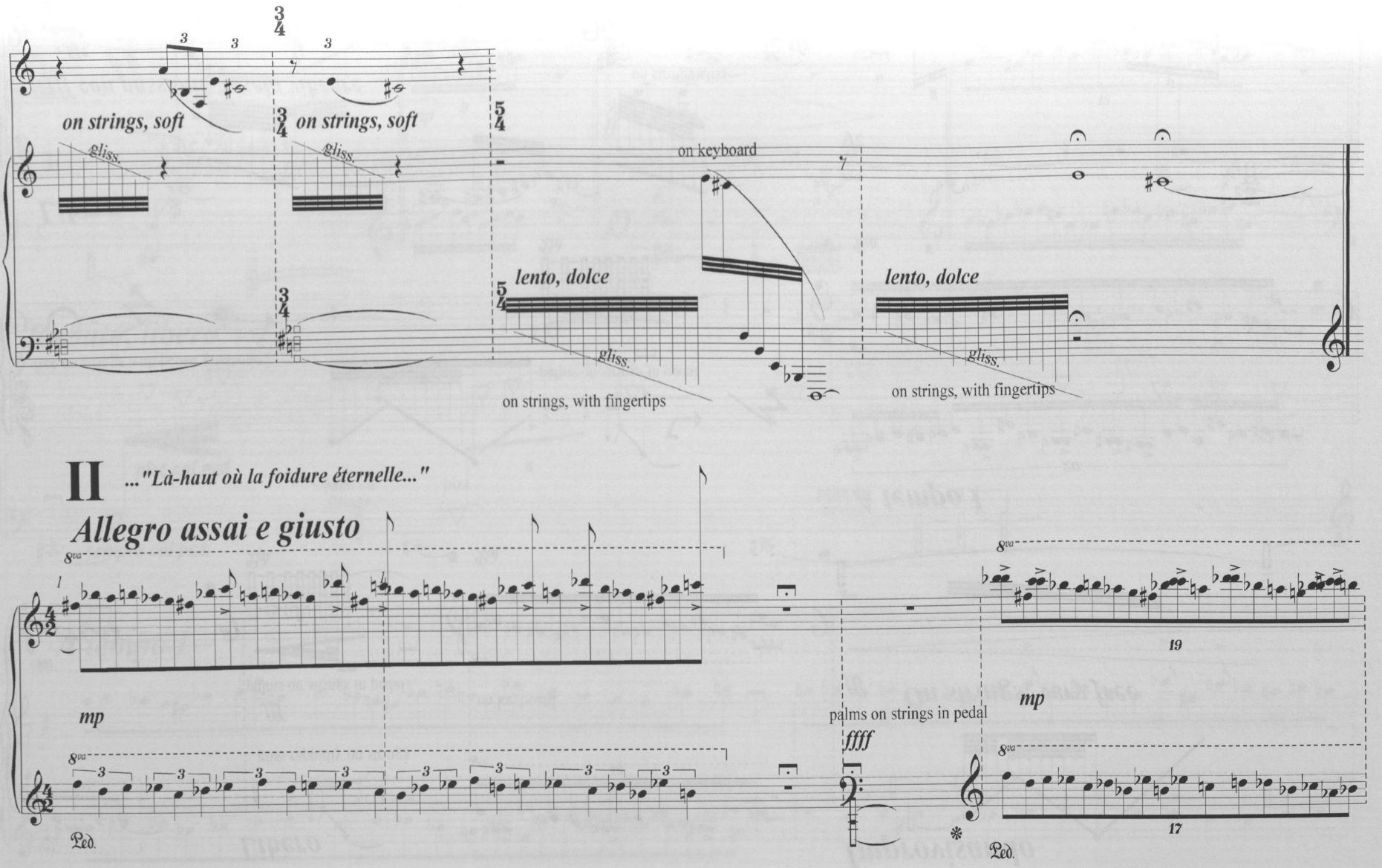

accel formula
diminuendo
... rall formula
sffz no ped
gliss.
f
sfz on strings
sfz on strings
sfz on strings
Senza misura
molto cresc e accel
sfz on strings
sfz on strings
sfz on strings
on keyboard
ffff
8va
sffz
sffz
sffz
with palms
on keyboard
8vb
Ped.
Ped.
Ped.
Ped.

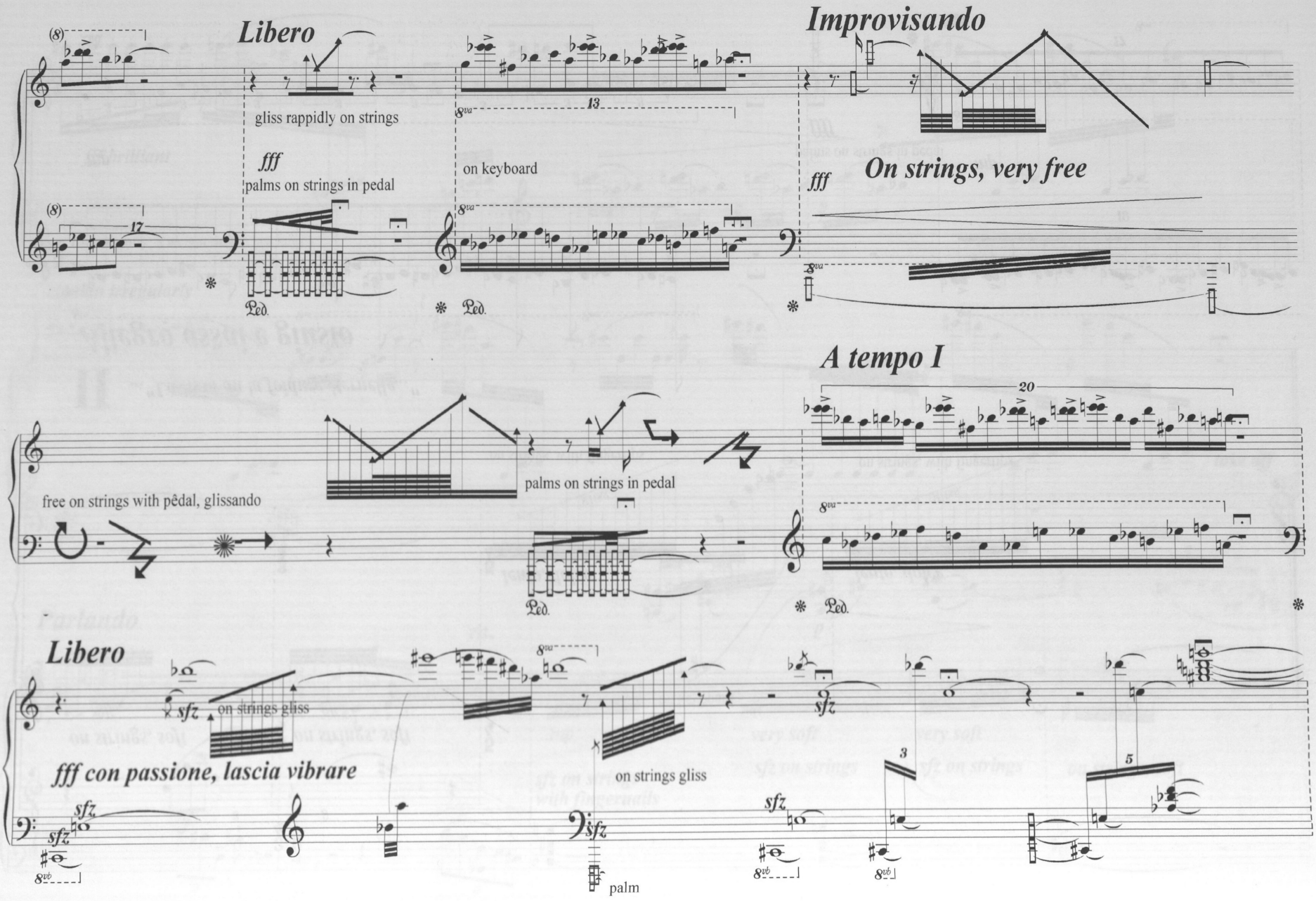
Come Cadenza

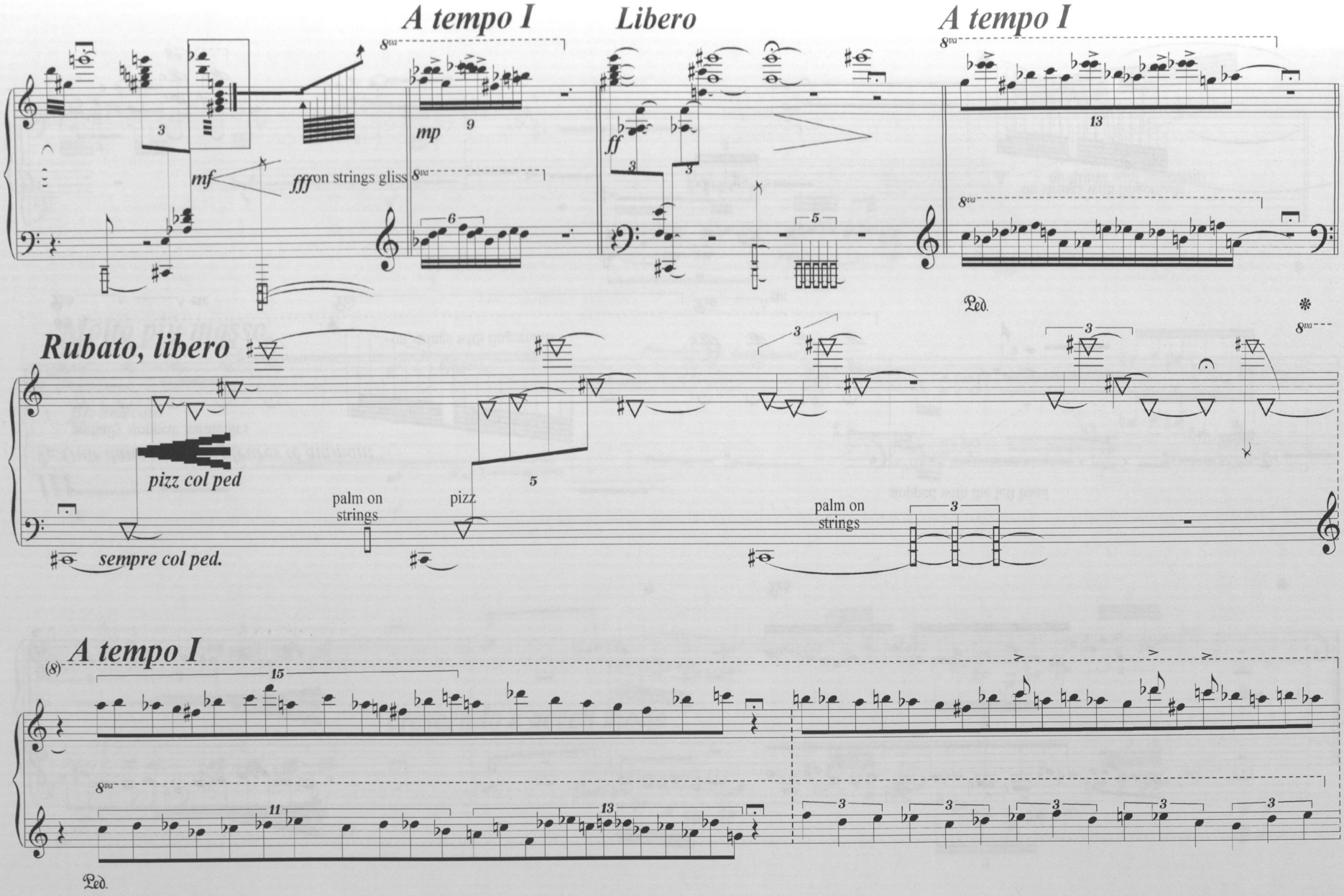


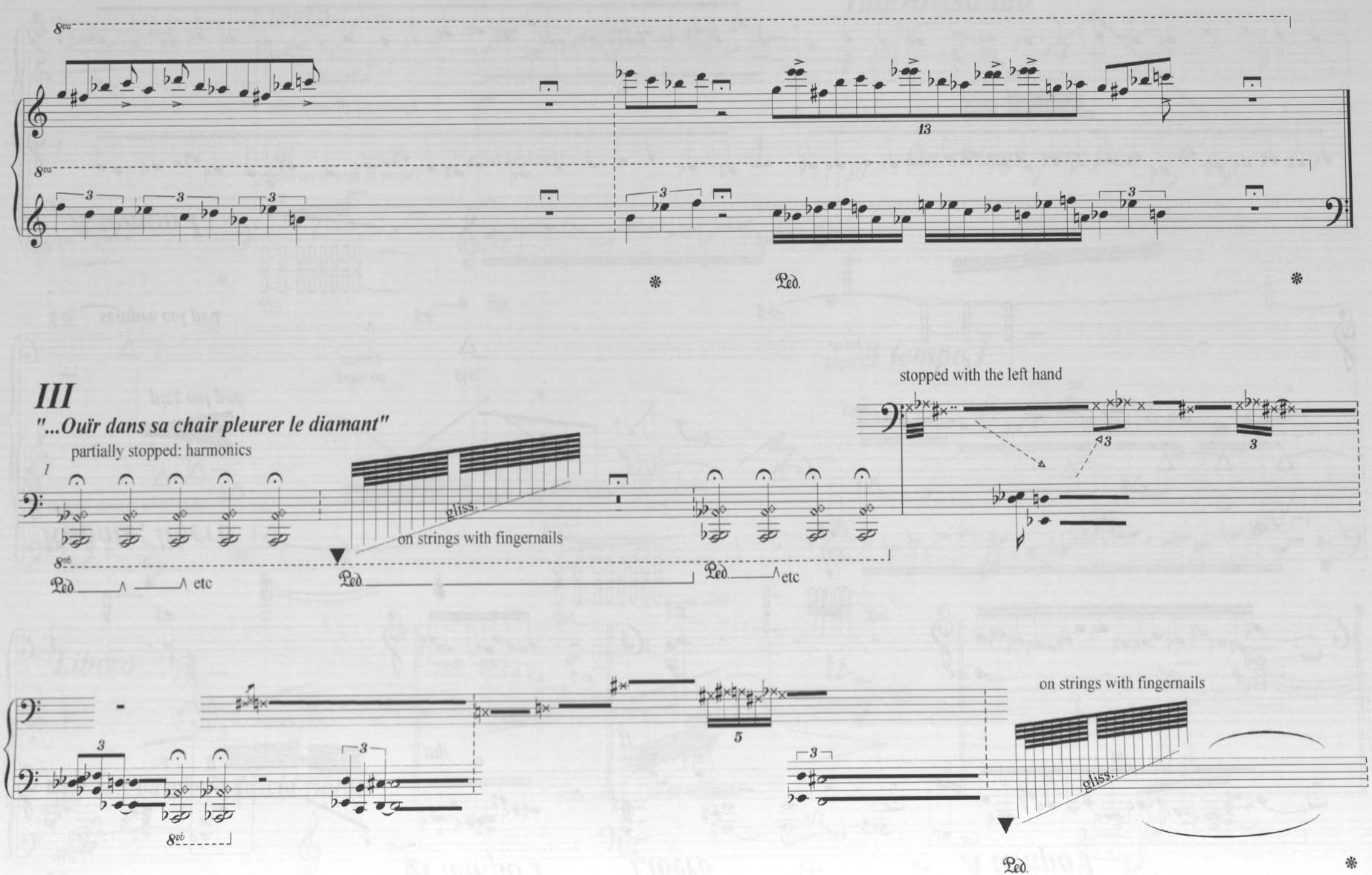
Parlando

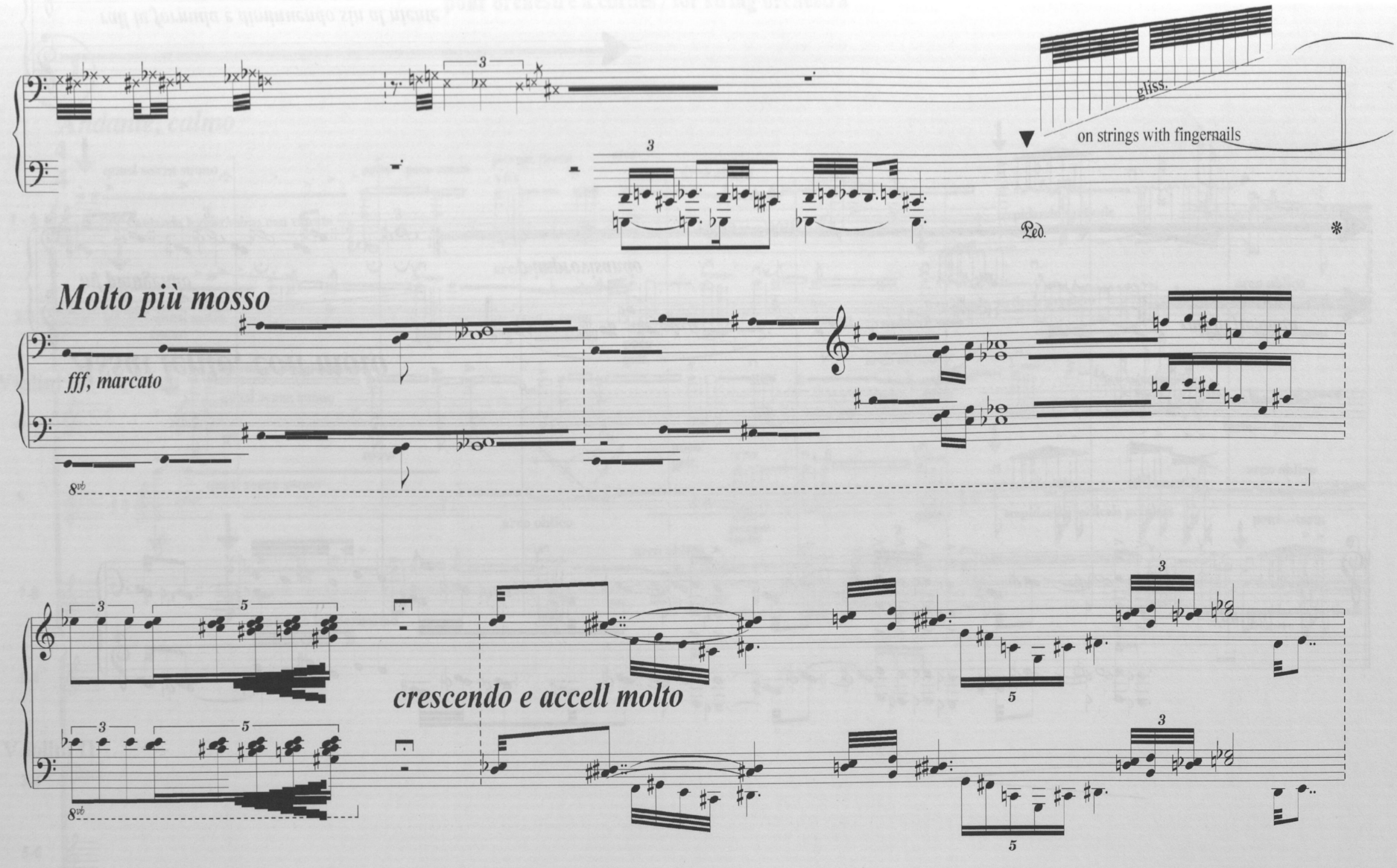


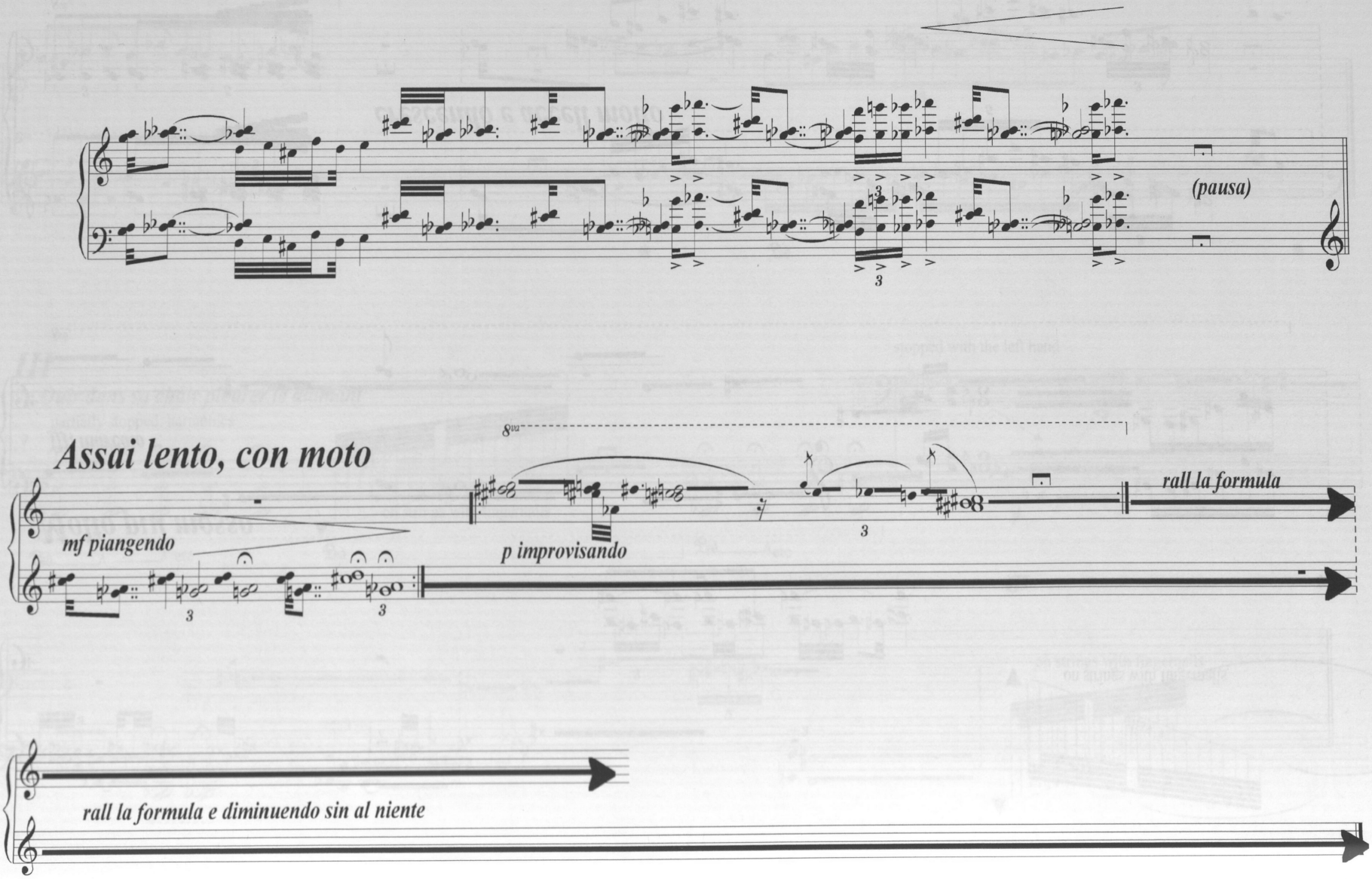

on strings, soft
gliss.
on strings, soft
gliss.
on keyboard
lento, dolce
gliss.
on strings, with fingertips
lento, dolce
gliss.
on strings, with fingertips
II
..."Là-haut où la foidure éternelle..."
Allegro assai e giusto
8va
mp
Ped.
palms on strings in pedal
ffff
8va
19
mp
8va
17
Ped.


Libero
gliss rappidly on strings
fff
palms on strings in pedal
on keyboard
Improvisando
fff
On strings, very free
A tempo I
free on strings with pêdal, glissando
palms on strings in pedal
Libero
sfz
on strings gliss
fff con passione, lascia vibrare
on strings gliss
palm


A tempo I
Libero
A tempo I
mf
fff on strings gliss
mp
ff
Ped.
Rubato, libero
pizz col ped
palm on strings
pizz
palm on strings
sempre col ped.
A tempo I
Ped.


III
"...Ouïr dans sa chair pleurer le diamant"
partially stopped: harmonics
gliss.
on strings with fingernails
stopped with the left hand
Ped.
etc
on strings with fingernails

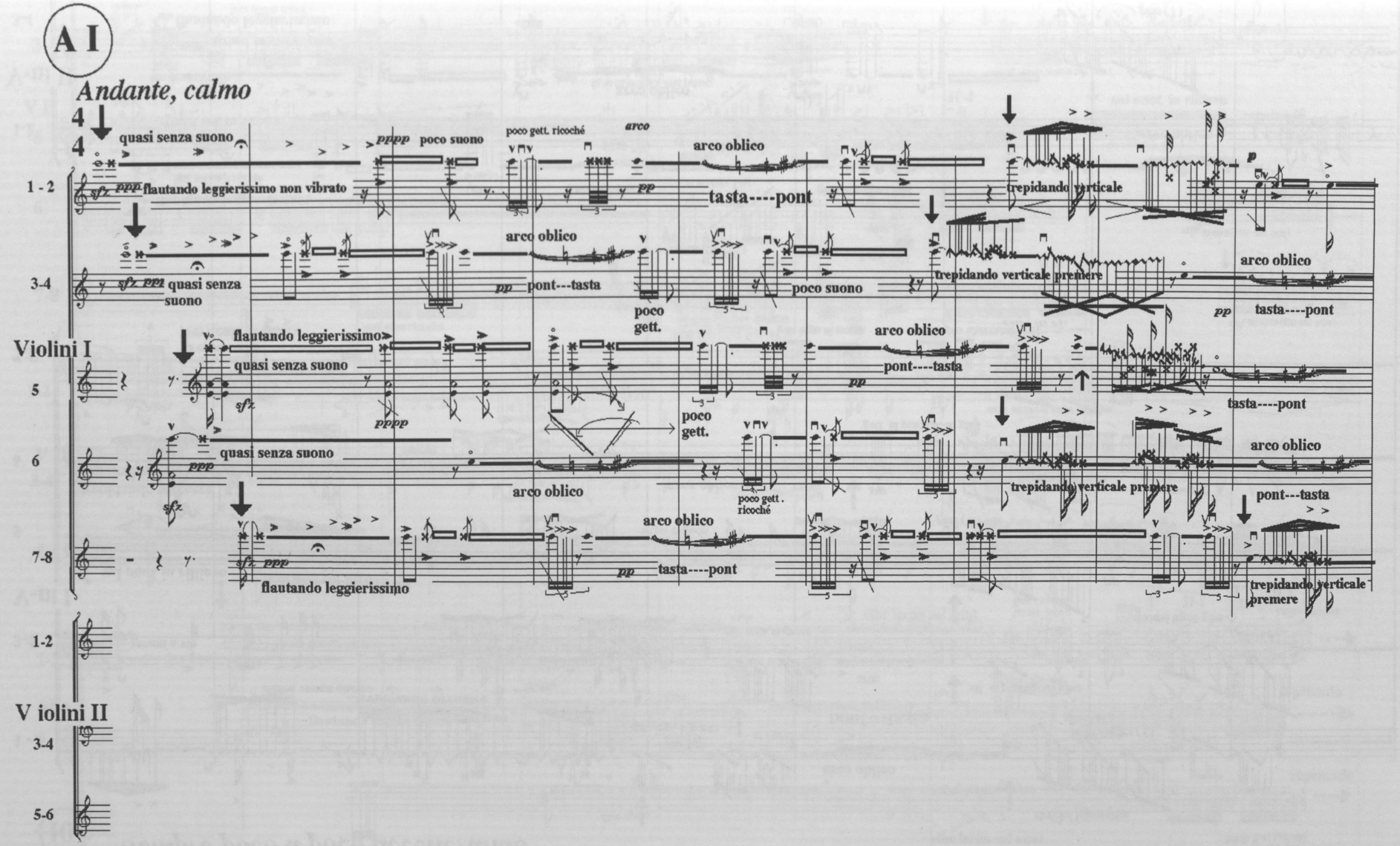

gliss.
on strings with fingernails
Ped.
Molto più mosso
fff, marcato
crescendo e accell molto

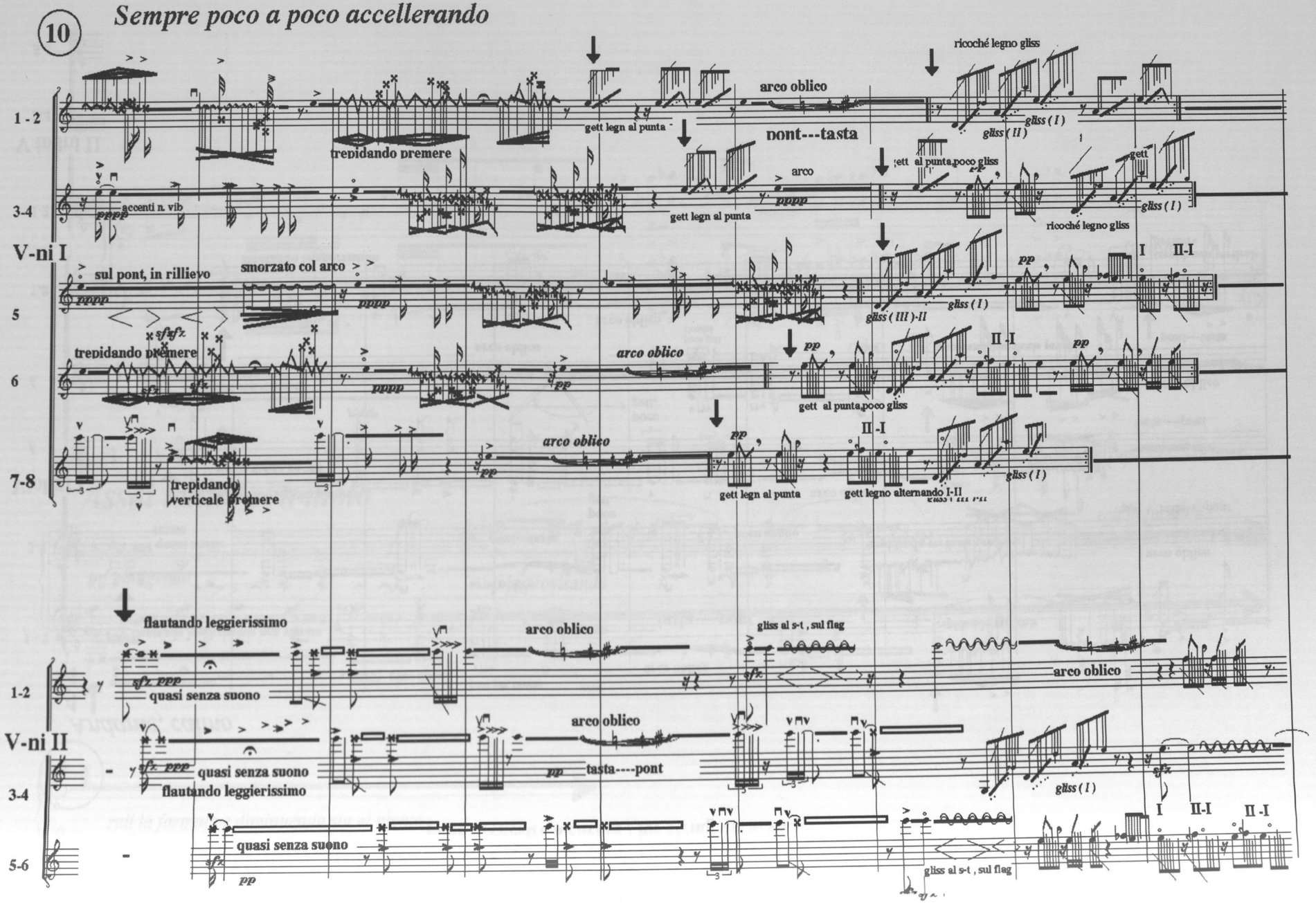

(pausa)
Assai lento, con moto
mf piangendo
p improvisando
rall la formula
rall la formula e diminuendo sin al niente

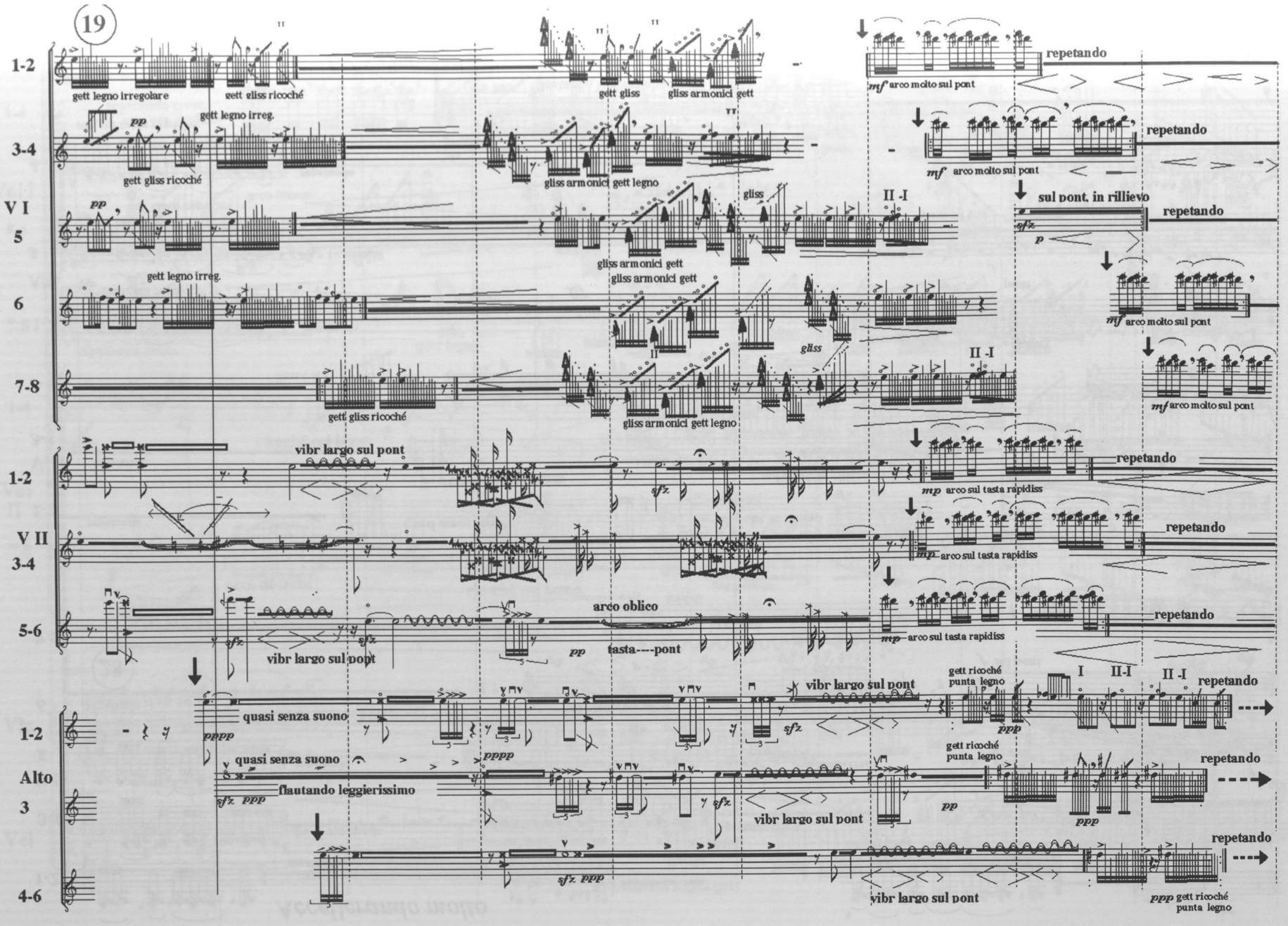
SWARMS (III)

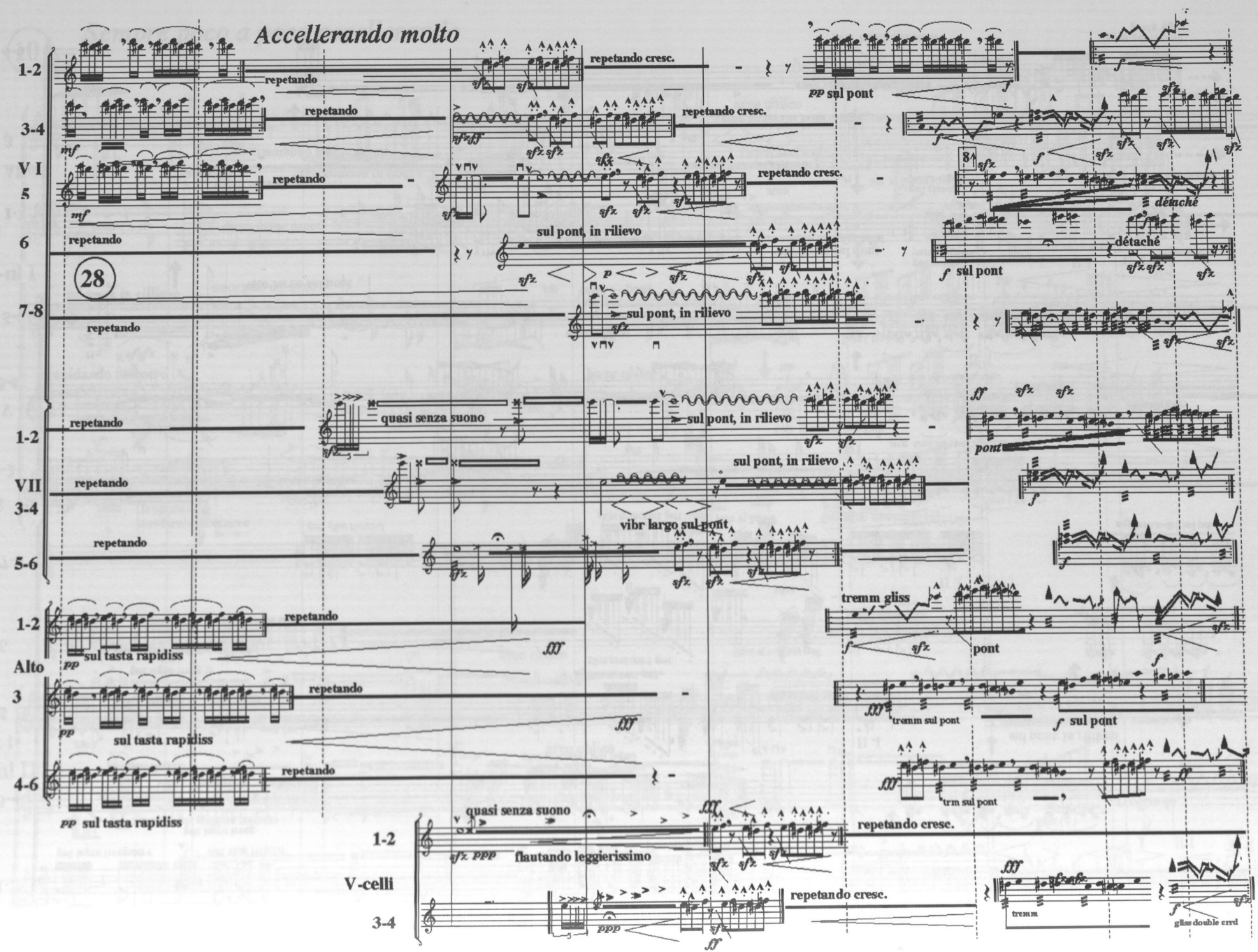
pour orchestre à cordes / for string orchestra

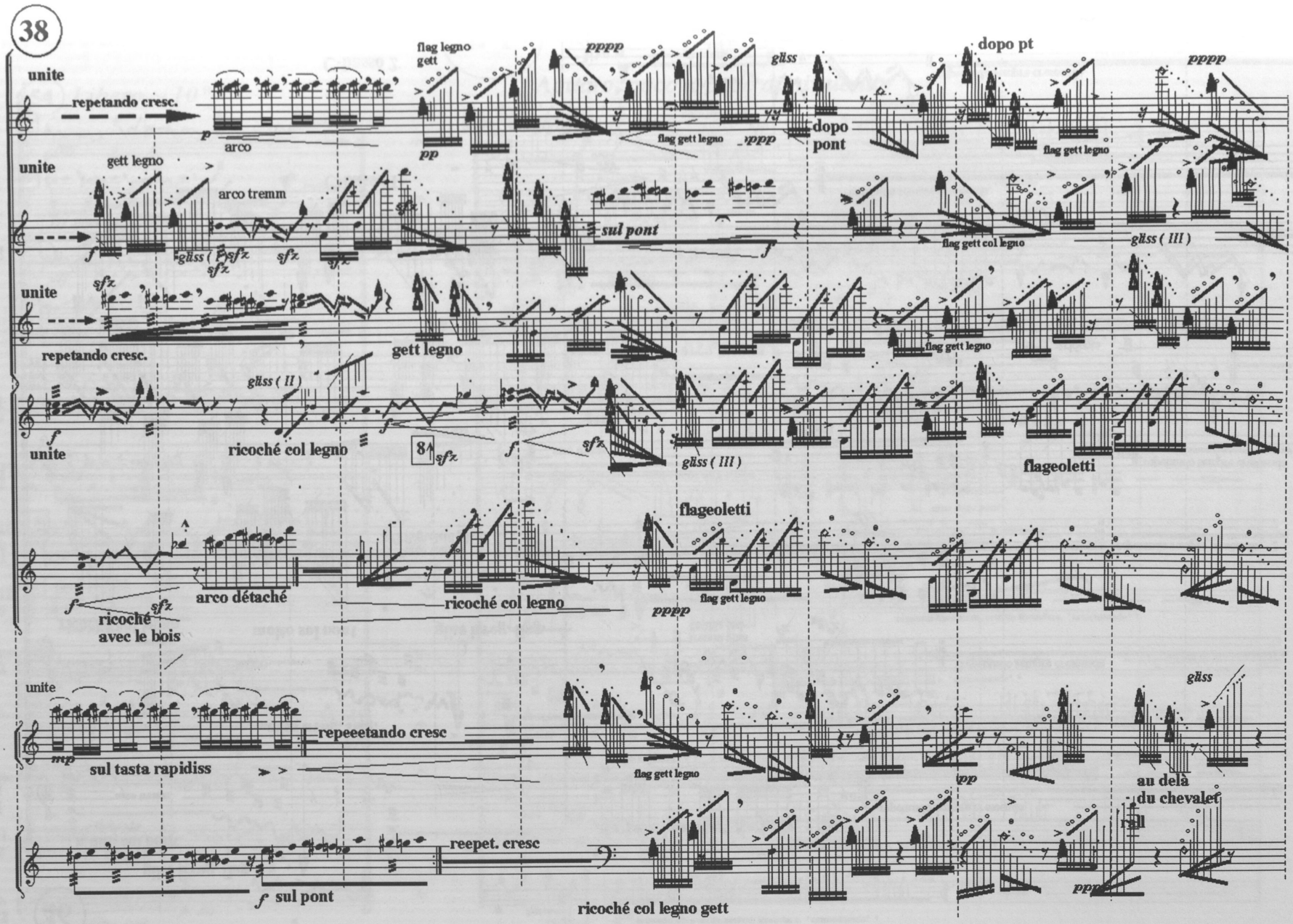
Ana-Maria AVRAM
1992-1995




10
Sempre poco a poco accellerando
V-ni I
1 - 2
3-4
5
6
7-8
V-ni II
1-2
3-4
5-6
ricoché legno gliss
arco oblico
gett legn al punta
pont---tasta
trepidando premere
arco
accenti n. vib
gett al punta,poco gliss
gett
gliss (I)
gliss (II)
ricoché legno gliss
sul pont, in rillievo
smorzato col arco
gliss (III)-II
I
II-I
II -I
gett legno alternando I-II
trepidando verticale premere
flautando leggierissimo
quasi senza suono
tasta----pont
gliss al s-t , sul flag


19
1-2
3-4
V I
5
6
7-8
1-2
V II
3-4
5-6
1-2
Alto
3
4-6
gett legno irregolare
gett gliss ricoché
gett gliss
gliss armonici gett
gett legno irreg.
gett gliss ricoché
gliss armonici gett legno
gliss armonici gett
gliss
II -I
repetando
mf arco molto sul pont
sul pont. in rillievo
sfz
p
vibr largo sul pont
mp arco sul tasta rapidiss
arco oblico
pp tasta----pont
quasi senza suono
pppp
flautando leggierissimo
sfz ppp
I
II-I
gett ricoché
punta legno
ppp


Accellerando molto
1-2
repetando
repetando cresc.
pp sul pont
3-4
repetando
repetando cresc.
V I
5
repetando
repetando cresc.
détaché
6
repetando
sul pont, in rilievo
détaché
28
f sul pont
7-8
repetando
sul pont, in rilievo
1-2
repetando
quasi senza suono
sul pont, in rilievo
pont
VII
3-4
repetando
sul pont, in rilievo
vibr largo sul pont
5-6
repetando
1-2
repetando
tremm gliss
sul tasta rapidiss
pont
Alto
3
repetando
tremm sul pont
sul pont
sul tasta rapidiss
4-6
repetando
trm sul pont
pp sul tasta rapidiss
quasi senza suono
1-2
repetando cresc.
flautando leggierissimo
V-celli
3-4
repetando cresc.
tremm
gliss double crrd



38

1-4 unite repetando cresc. arco flag legno gett pp pppp flag gett legno gliss dopo pt dopo pont pppp flag gett legno

Vni I 5-6 unite gett legno arco tremm gliss (I) sfz sfz sfz sul pont flag gett col legno gliss (III)

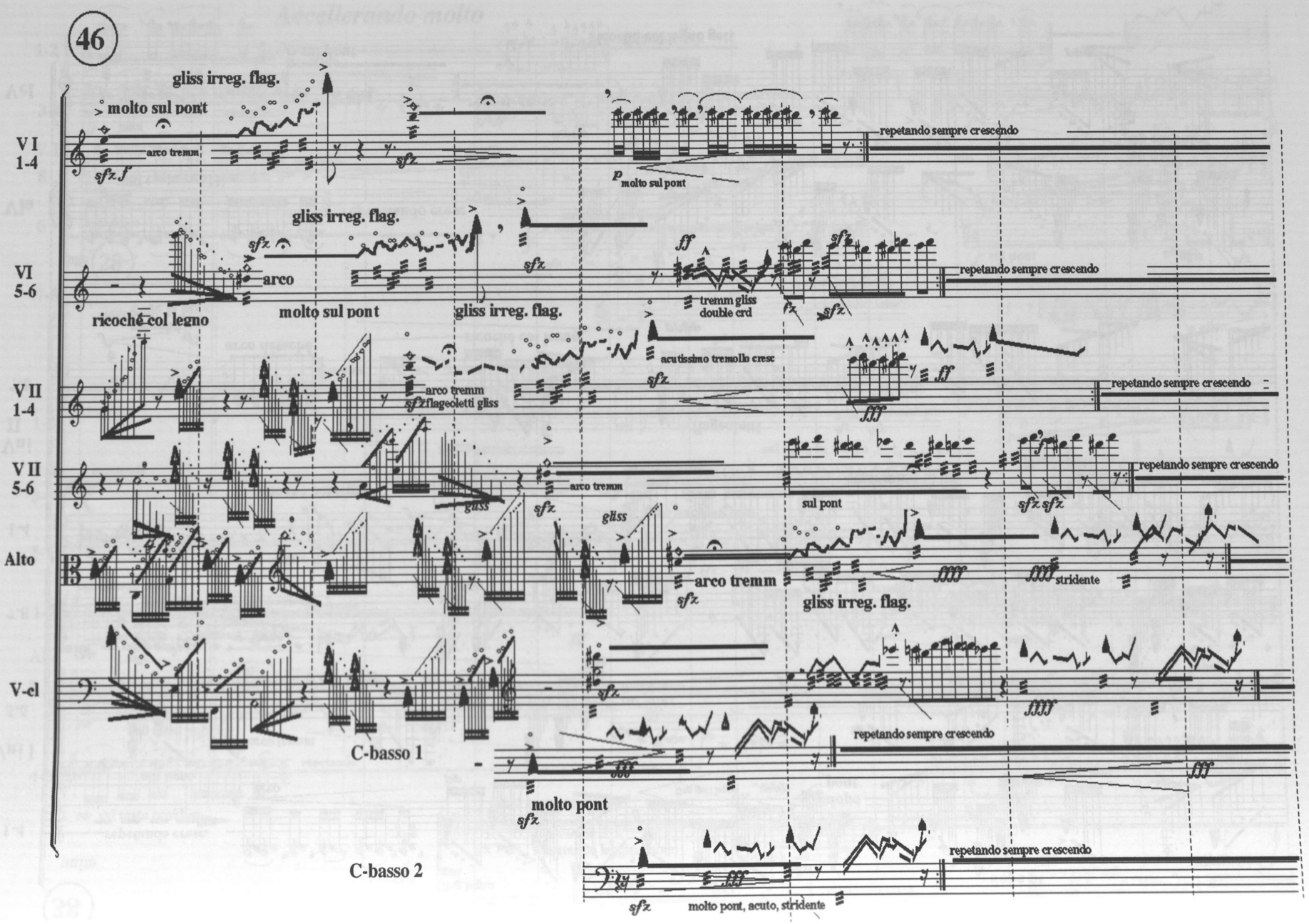
7-8 unite repetando cresc. gett legno flag gett legno

1-4 unite gliss (II) ricoché col legno 8 sfz gliss (III) flageoletti

Vni II 7-8 ricoché avec le bois arco détaché ricoché col legno flageoletti pppp flag gett legno

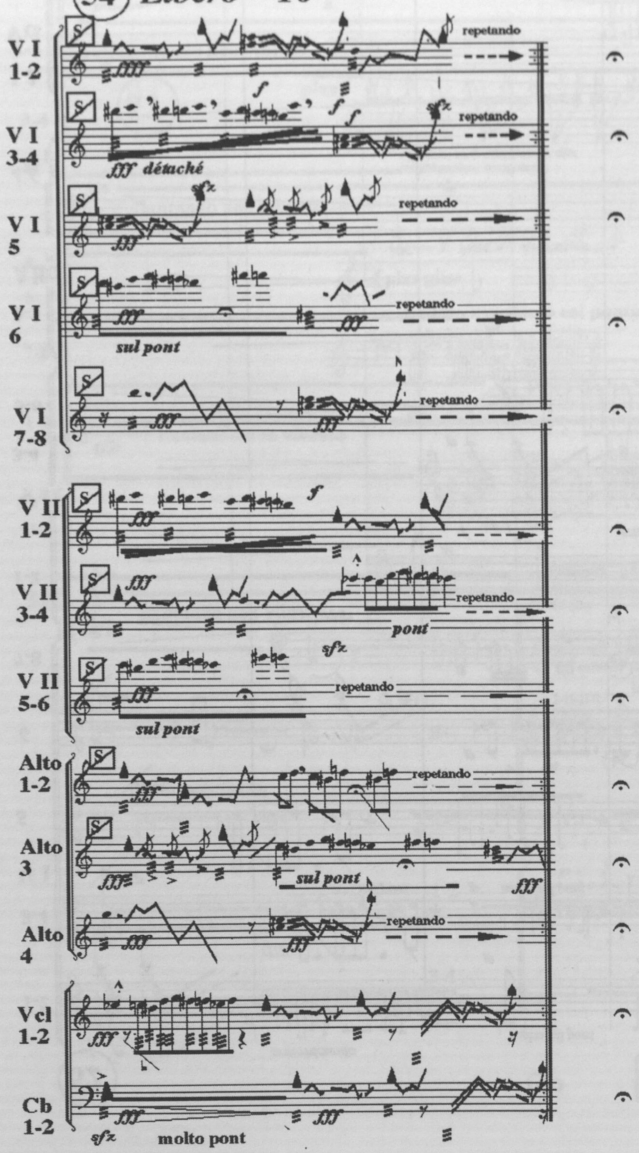
Vla unite sul tasta rapidiss repeeetando cresc flag gett legno pp gliss au delà du chevalet

Vcl sul pont reepet. cresc ricoché col legno gett rall ppp

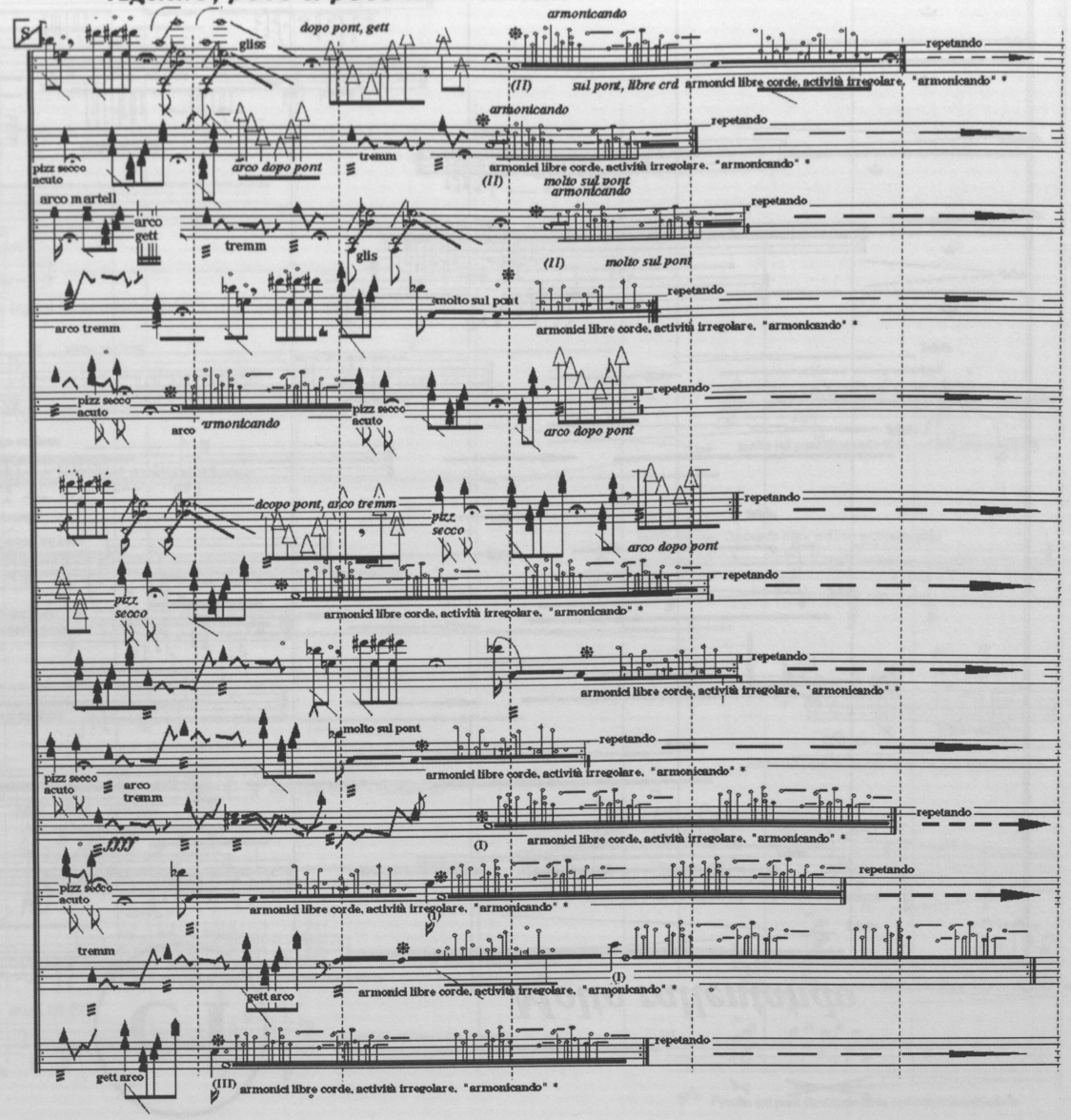

46
gliss irreg. flag.
molto sul pont
VI 1-4
arco tremm
repetando sempre crescendo
molto sul pont
gliss irreg. flag.
VI 5-6
arco
repetando sempre crescendo
tremm gliss double crd
ricoché col legno
molto sul pont
gliss irreg. flag.
acutissimo tremolo cresc
VII 1-4
arco tremm
flageoletti gliss
repetando sempre crescendo
VII 5-6
arco tremm
repetando sempre crescendo
sul pont
Alto
arco tremm
gliss irreg. flag.
stridente
V-cl
repetando sempre crescendo
C-basso 1
molto pont
C-basso 2
repetando sempre crescendo
molto pont, acuto, stridente

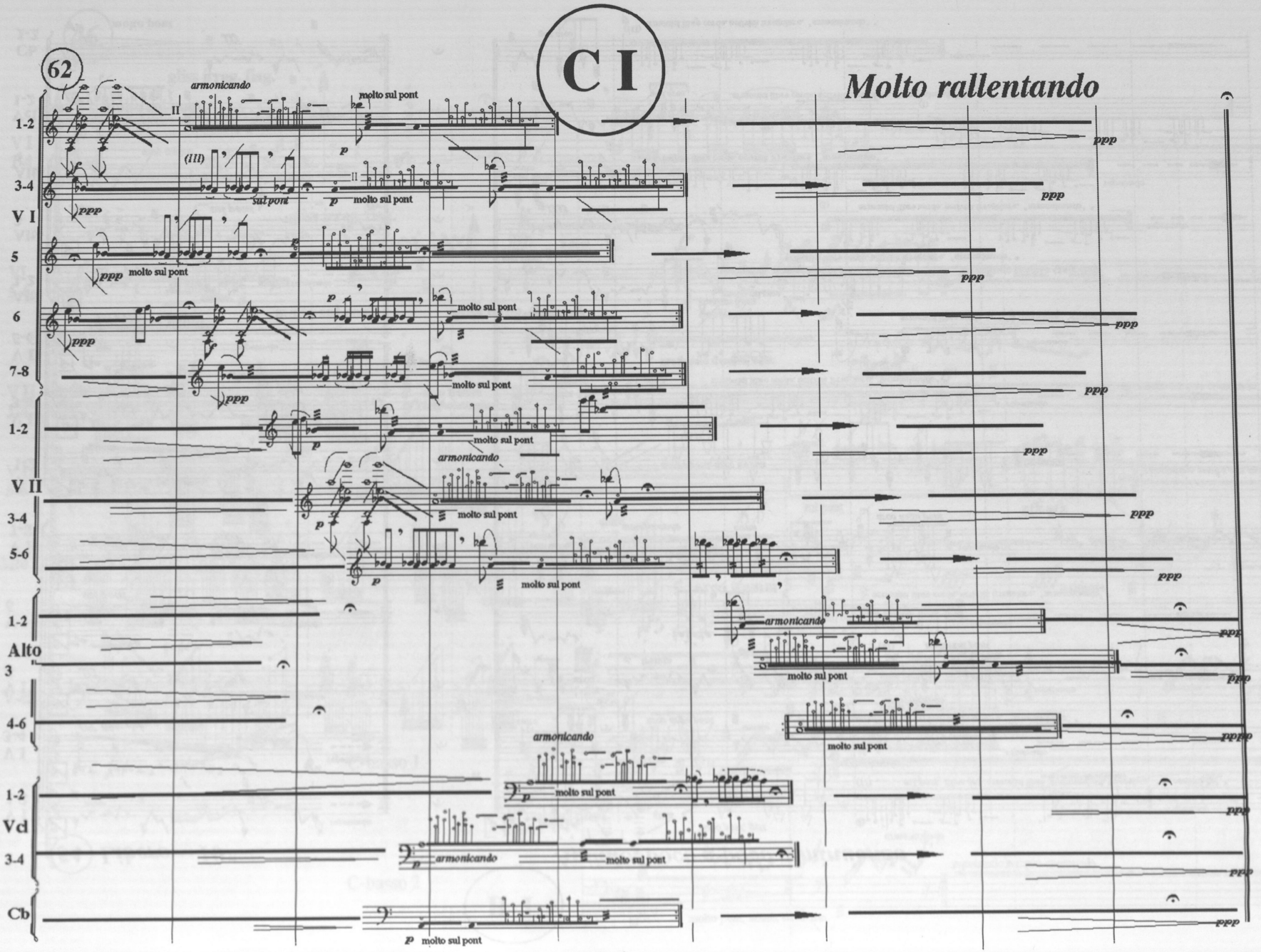
B I

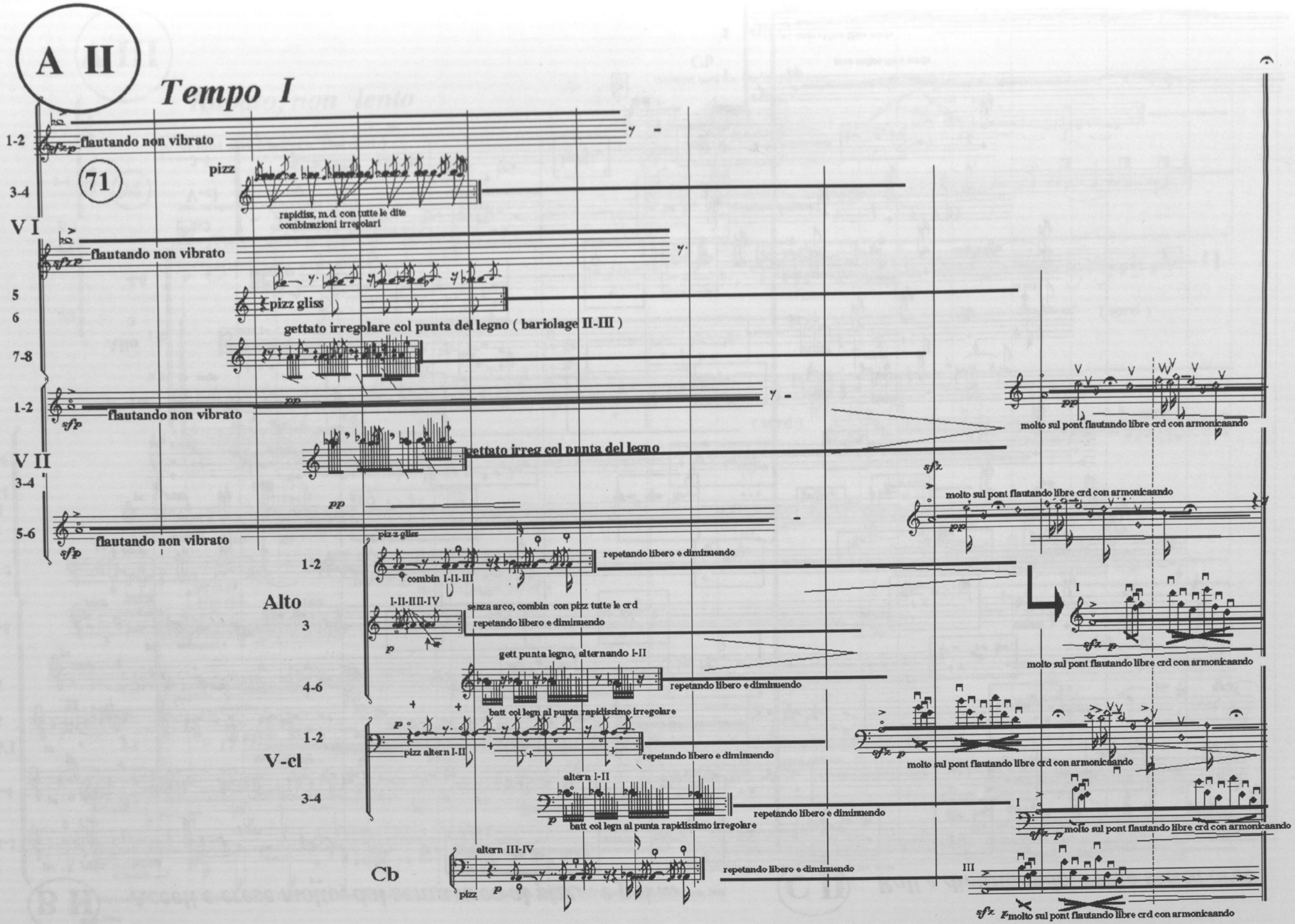
54 Libero ~ 10"

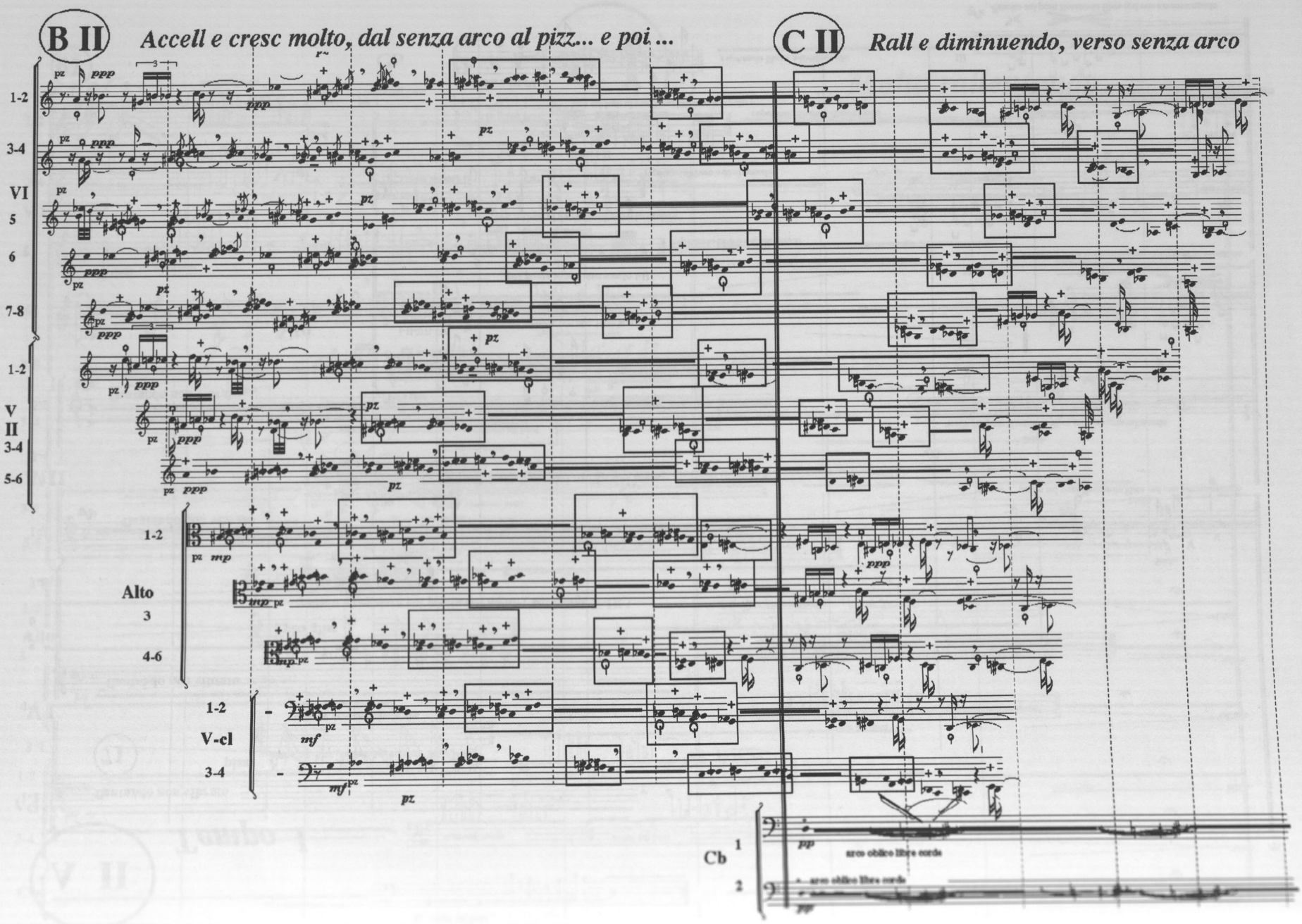


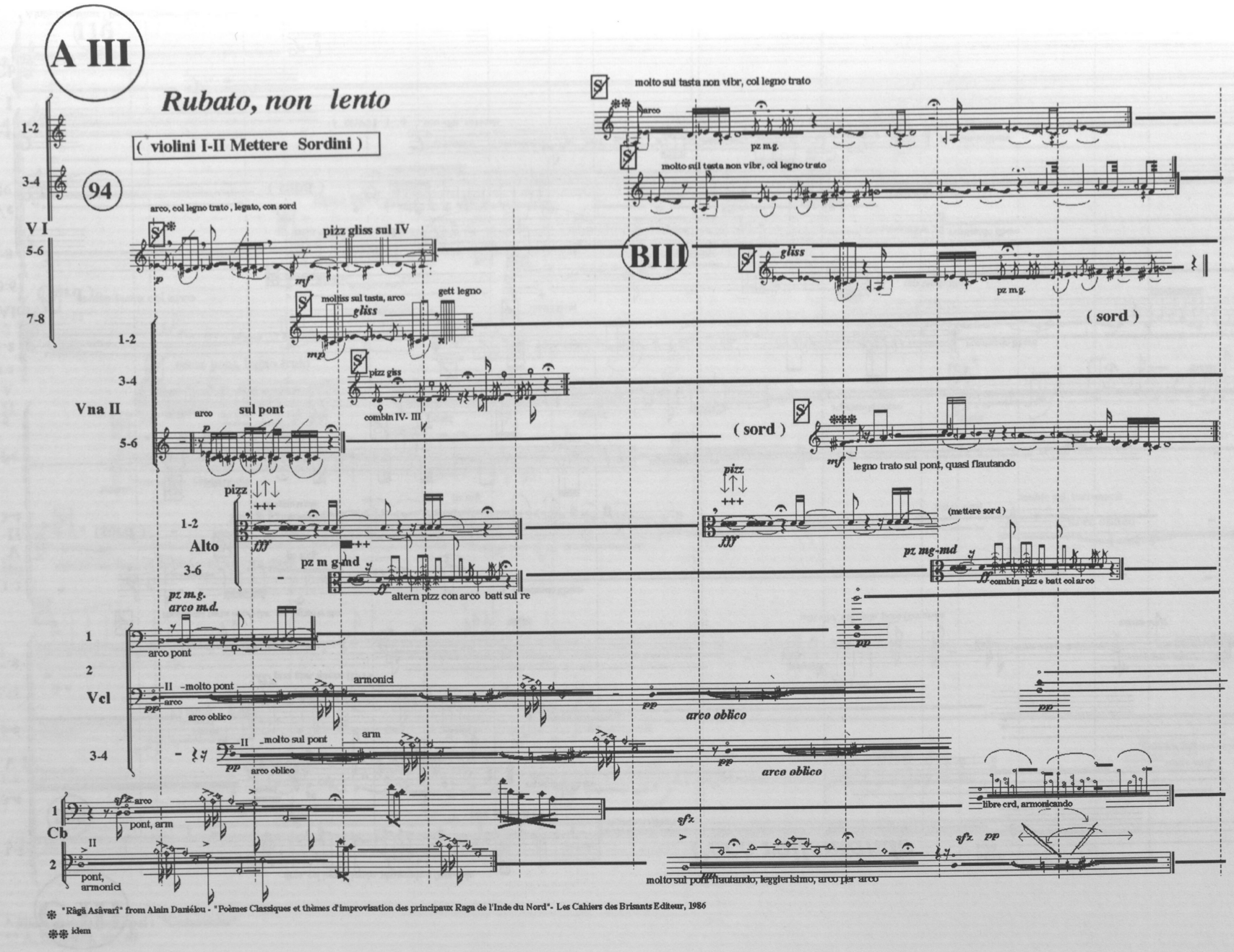
Agitato, poco a poco diminuendo

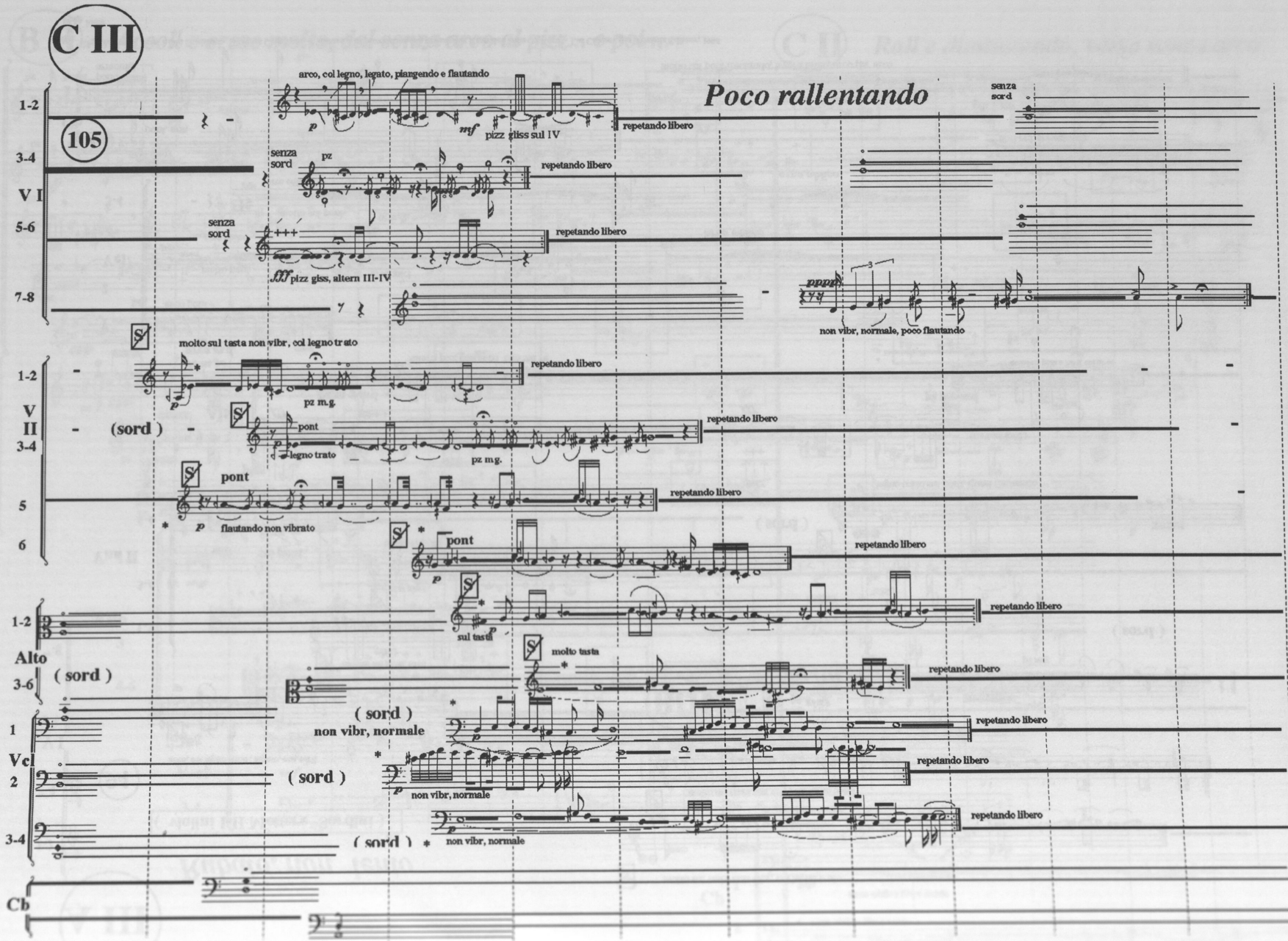


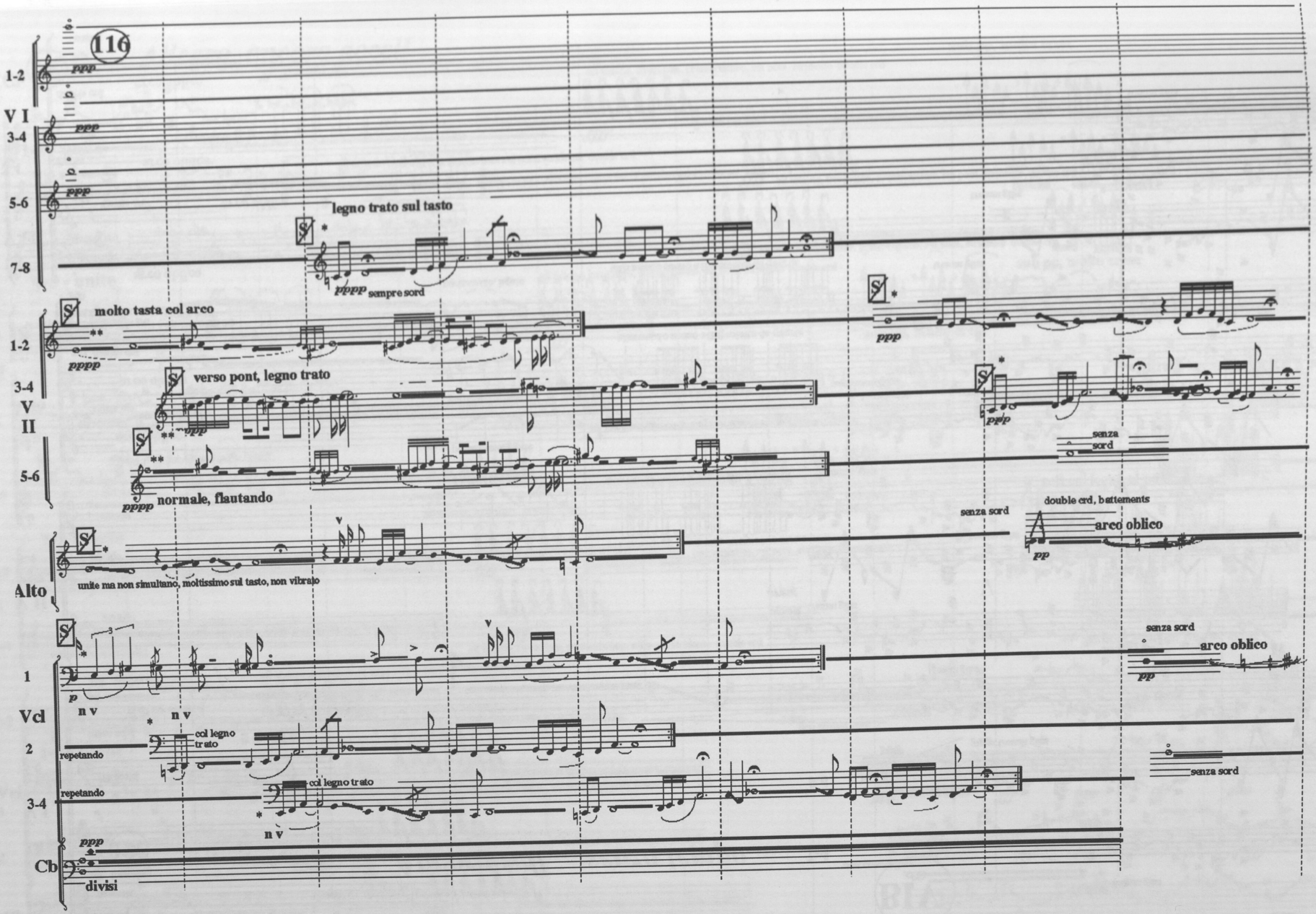

62
C I
Molto rallentando
armonicando
molto sul pont
(III)
sul pont
1-2
3-4
V I
5
6
7-8
1-2
V II
3-4
5-6
1-2
Alto
3
4-6
1-2
Vcl
3-4
Cb
p
ppp


A II
Tempo I
71
1-2
flautando non vibrato
pizz
3-4
rapidiss, m.d. con tutte le dite
combinazioni irregolari
V I
flautando non vibrato
5
pizz gliss
6
gettato irregolare col punta del legno (bariolage II-III)
7-8
1-2
flautando non vibrato
molto sul pont flautando libre crd con armonicaando
V II
3-4
gettato irreg col punta del legno
molto sul pont flautando libre crd con armonicaando
5-6
flautando non vibrato
pizz gliss
1-2
repetando libero e diminuendo
combin I-II-III
Alto
I-II-IIII-IV
senza arco, combin con pizz tutte le crd
3
repetando libero e diminuendo
molto sul pont flautando libre crd con armonicaando
gett punta legno, alternando I-II
4-6
repetando libero e diminuendo
batt col legn al punta rapidissimo irregolare
1-2
pizz altern I-II
repetando libero e diminuendo
molto sul pont flautando libre crd con armonicaando
V-cl
altern I-II
3-4
repetando libero e diminuendo
batt col legn al punta rapidissimo irregolare
molto sul pont flautando libre crd con armonicaando
altern III-IV
Cb
pizz
repetando libero e diminuendo
molto sul pont flautando libre crd con armonicaando

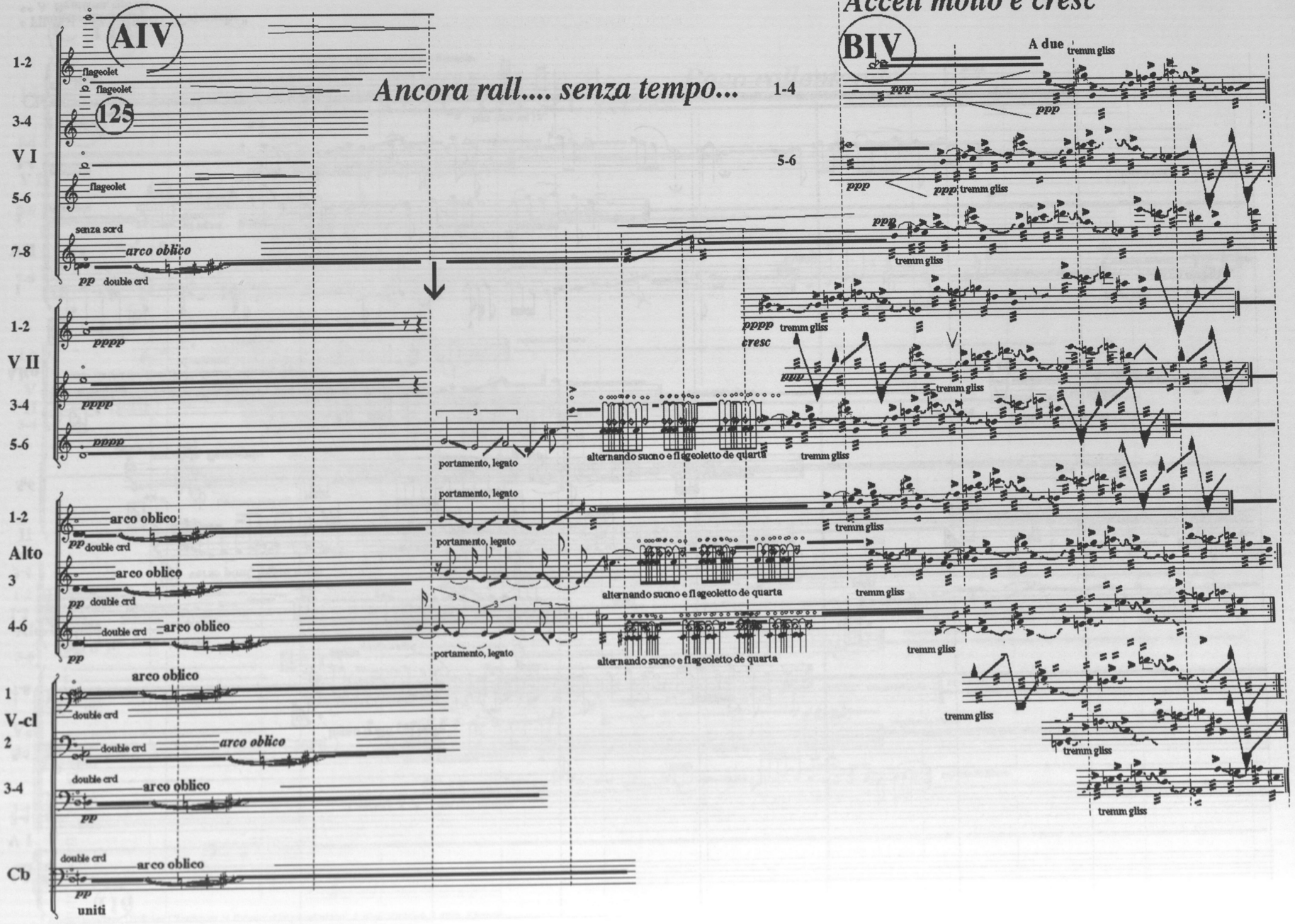

B II
Accell e cresc molto, dal senza arco al pizz... e poi ...
C II
Rall e diminuendo, verso senza arco
1-2
3-4
VI
5
6
7-8
1-2
V
II
3-4
5-6
1-2
Alto
3
4-6
1-2
V-cl
3-4
Cb
1
2
arco oblico libre corde

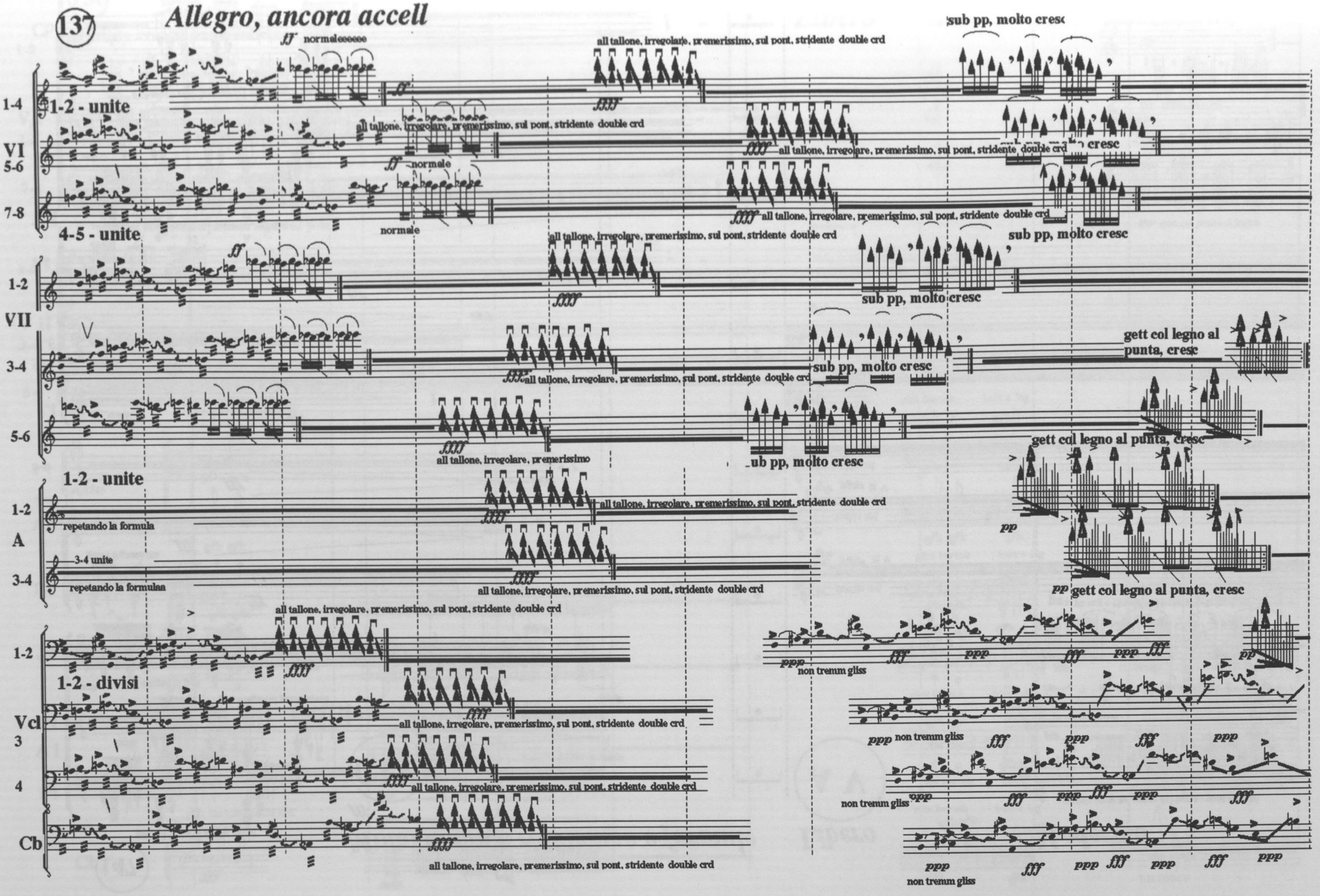

A III
Rubato, non lento
(violini I-II Mettere Sordini)
94
1-2
3-4
V I
5-6
7-8
arco, col legno trato , legato, con sord
pizz gliss sul IV
molto sul tasta non vibr, col legno trato
arco
pz m.g.
molto sul tasta non vibr, col legno trato
B III
gliss
pz m.g.
(sord)
molliss sul tasta, arco
gliss
gett legno
pizz gliss
combin IV- III
1-2
3-4
Vna II
5-6
arco
sul pont
(sord)
legno trato sul pont, quasi flautando
pizz
(mettere sord)
1-2
Alto
3-6
pz m g-md
altern pizz con arco batt sul re
pz mg-md
combin pizz e batt col arco
pz m.g.
arco m.d.
arco pont
1
2
Vcl
molto pont
arco
armonici
arco oblico
arco oblico
molto sul pont
arm
arco oblico
arco oblico
3-4
1
Cb
2
arco
pont, arm
pont,
armonici
libre crd, armonicando
molto sul pont flautando, leggierismo, arco per arco
* "Rāgā Asāvarī" from Alain Daniélou - "Poèmes Classiques et thèmes d'improvisation des principaux Raga de l'Inde du Nord"- Les Cahiers des Brisants Editeur, 1986
** idem

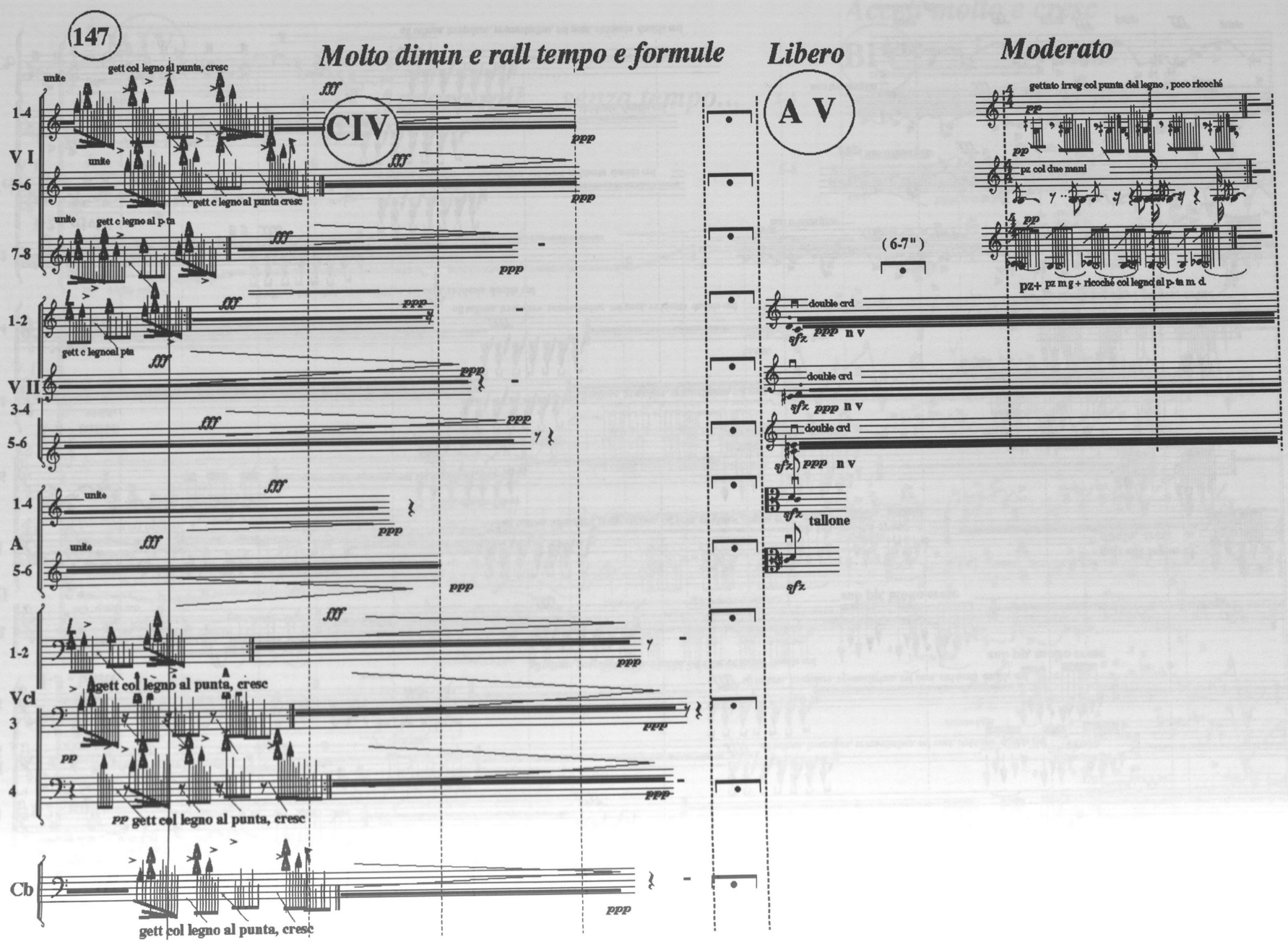

C III
105
Poco rallentando
arco, col legno, legato, piangendo e flautando
pizz gliss sul IV
repetando libero
senza sord
pz
pizz gliss, altern III-IV
non vibr, normale, poco flautando
molto sul tasta non vibr, col legno trato
pz m.g.
(sord)
pont
legno trato
flautando non vibrato
sul tasti
molto tasta
non vibr, normale
1-2
3-4
5-6
7-8
5
6
3-6
1
2
VI
VII
Alto
Vc
Cb

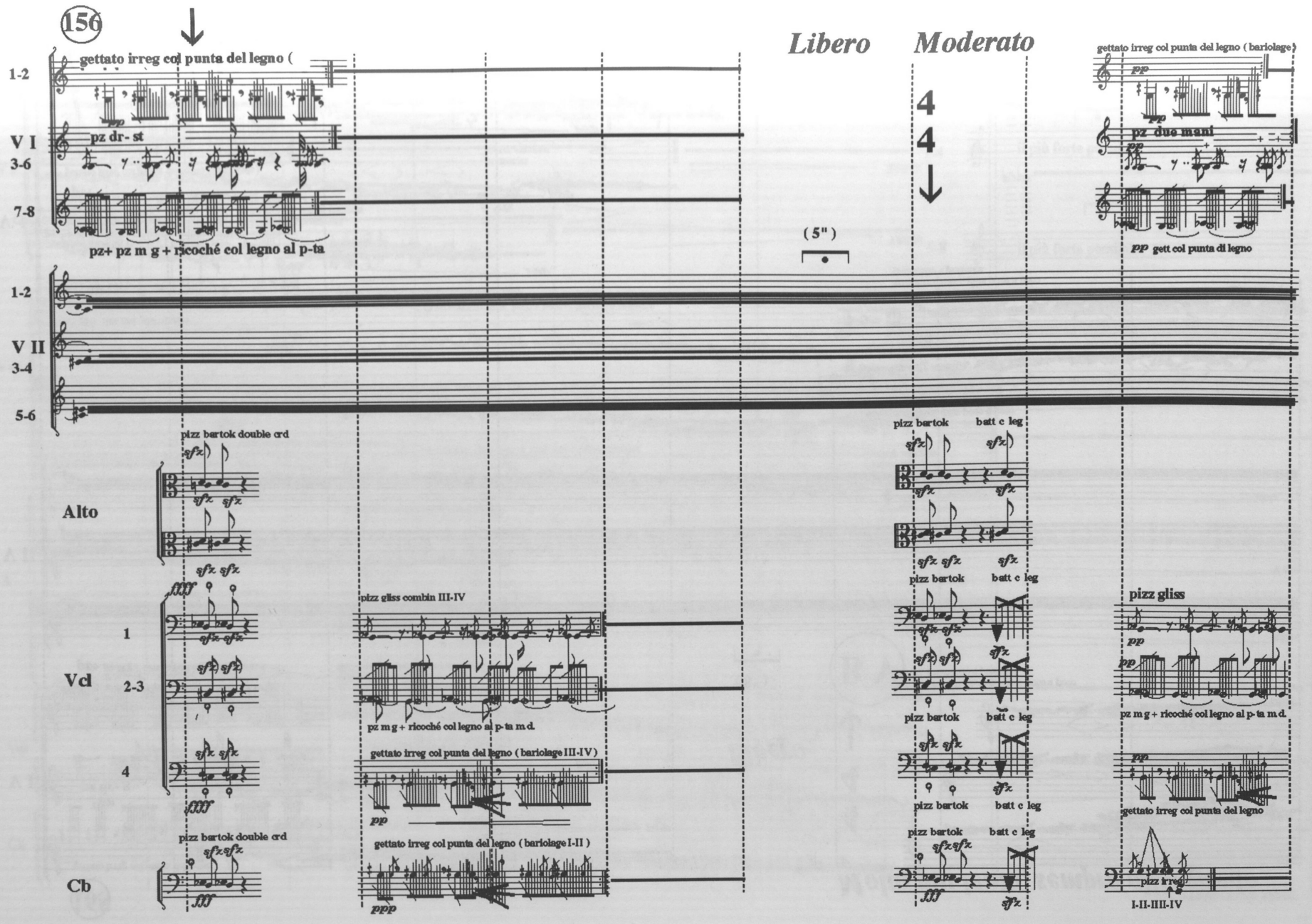


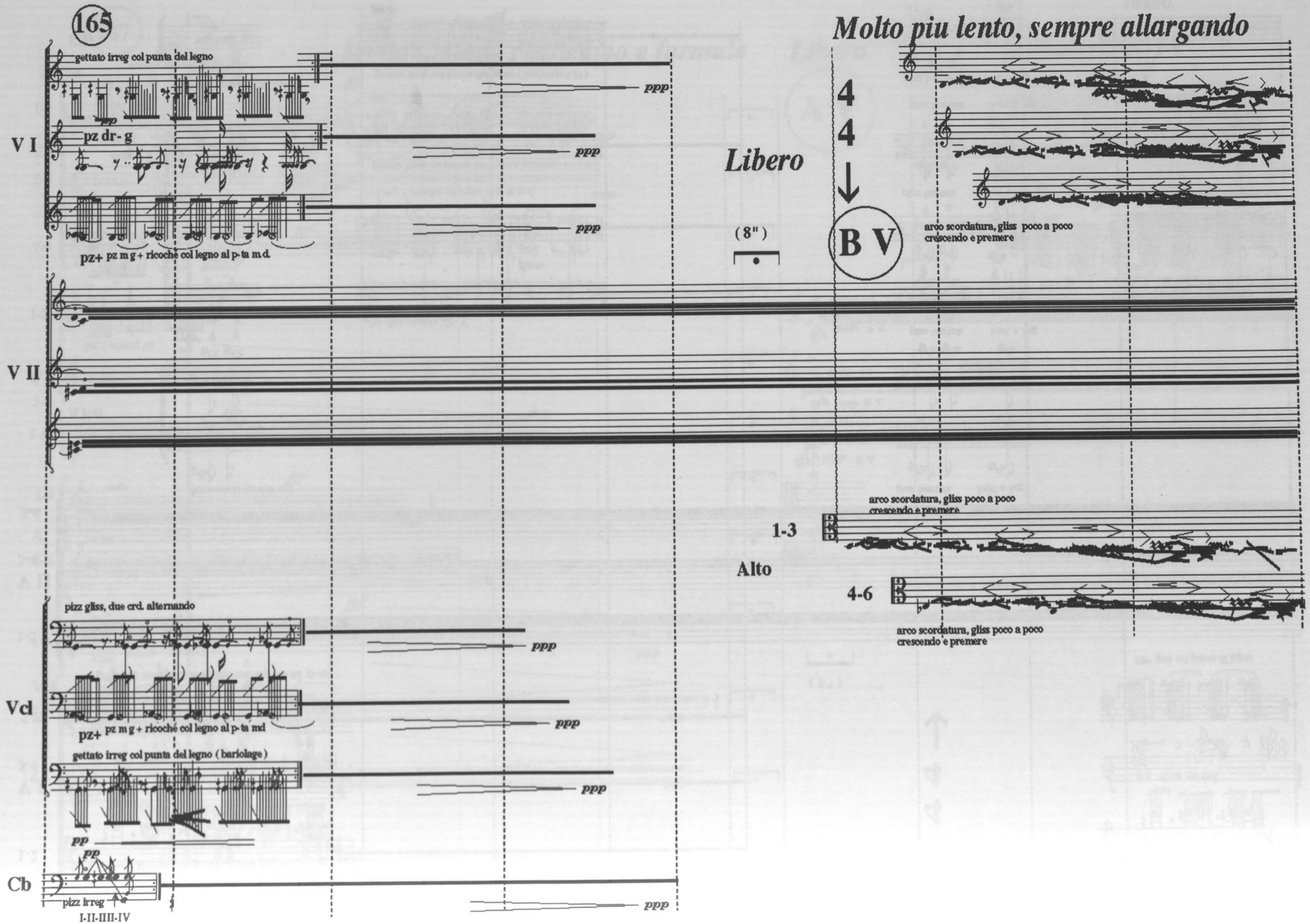
* Filothei sin Agai Jipei : "Catavasier"
** A. Daniélou, op. cit

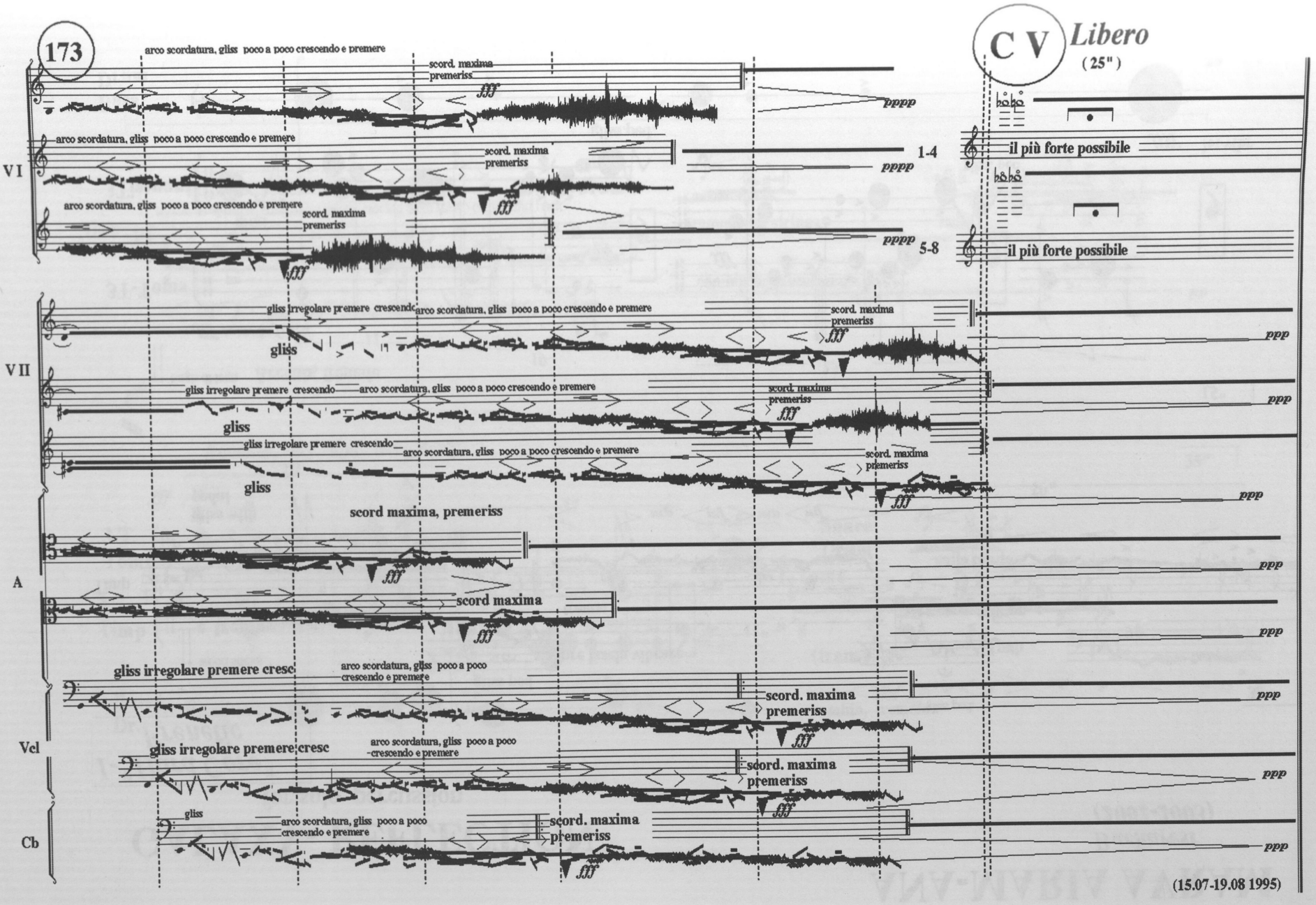

AIV
125
Ancora rall.... senza tempo...
BIV
Accell molto e cresc
A due
V I
V II
Alto
V-cl
Cb
1-2
3-4
5-6
7-8
1
2
3
4-6
flageolet
senza sord
arco oblico
double crd
uniti
pp
pppp
ppp
cresc
tremm gliss
portamento, legato
alternando sucno e flageoletto de quarta


137
Allegro, ancora accell
ff normaleeeeee
all tallone, irregolare, premerissimo, sul pont, stridente double crd
sub pp, molto cresc
1-4
1-2 - unite
VI
5-6
7-8
normale
4-5 - unite
1-2
VII
3-4
5-6
sub pp, molto cresc
gett col legno al punta, cresc
all tallone, irregolare, premerissimo
1-2 - unite
A
repetando la formula
3-4 unite
repetando la formulaa
pp
non tremm gliss
1-2 - divisi
Vcl
3
4
Cb


147
Molto dimin e rall tempo e formule
Libero
Moderato
CIV
A V
gett col legno al punta, cresc
unite
1-4
V I
5-6
gett c legno al p-ta cresc
7-8
gett c legno al p-ta
1-2
V II
3-4
5-6
A
Vcl
3
4
pp gett col legno al punta, cresc
Cb
gett col legno al punta, cresc
(6-7")
double crd
sfz ppp n v
tallone
gettato irreg col punta del legno , poco ricoché
pz col due mani
pz+ pz m g + ricoché col legno al p-ta m. d.


156
Libero
Moderato
4
4
(5")
1-2
V I
3-6
7-8
gettato irreg col punta del legno (
pz dr- st
pz+ pz m g + ricoché col legno al p-ta
gettato irreg col punta del legno (bariolage
pz due mani
pp gett col punta di legno
1-2
V II
3-4
5-6
Alto
pizz bartok double crd
pizz bartok batt c leg
pizz gliss
Vcl
1
2-3
4
pizz gliss combin III-IV
pz m g + ricoché col legno al p-ta m.d.
gettato irreg col punta del legno (bariolage III-IV)
gettato irreg col punta del legno (bariolage I-II)
Cb
I-II-IIII-IV


165
gettato irreg col punta del legno
ppp
V I
pz dr- g
pz+ pz m g + ricoché col legno al p- ta m.d.
Molto piu lento, sempre allargando
Libero
(8")
B V
arco scordatura, gliss poco a poco crescendo e premere
V II
1-3
Alto
4-6
arco scordatura, gliss poco a poco crescendo e premere
pizz gliss, due crd. alternando
Vcl
pz+ pz m g + ricoché col legno al p- ta md
gettato irreg col punta del legno (bariolage)
pp
Cb
pizz irreg
I-II-III-IV


173
C V
Libero
(25")
arco scordatura, gliss poco a poco crescendo e premere
scord. maxima
premeriss
fff
pppp
VI
1-4
il più forte possibile
5-8
VII
gliss irregolare premere crescendo
gliss
ppp
A
scord maxima, premeriss
scord maxima
Vel
Cb
gliss irregolare premere cresc
arco scordatura, gliss poco a poco
crescendo e premere
(15.07-19.08 1995)

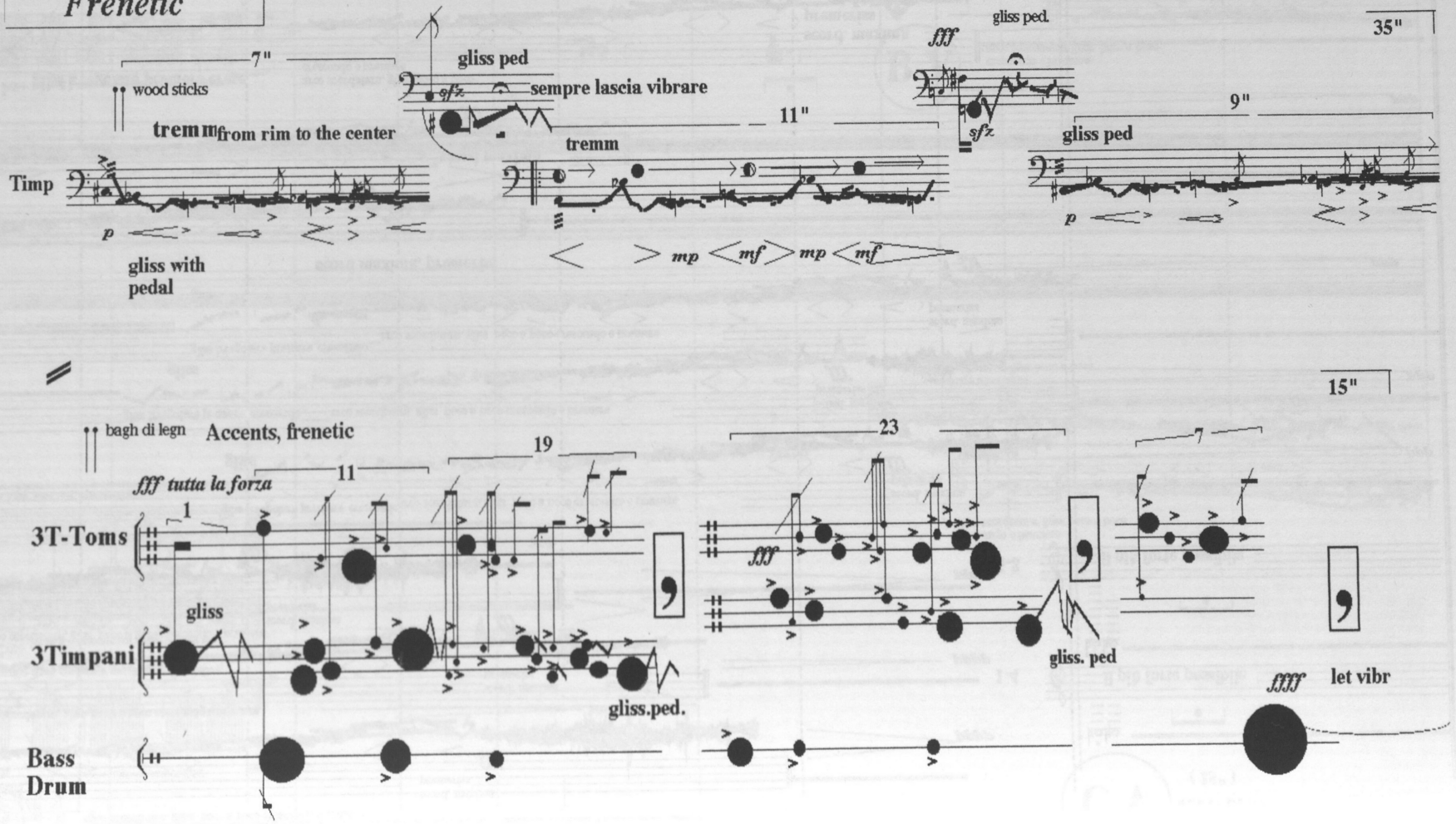
ANA-MARIA AVRAM

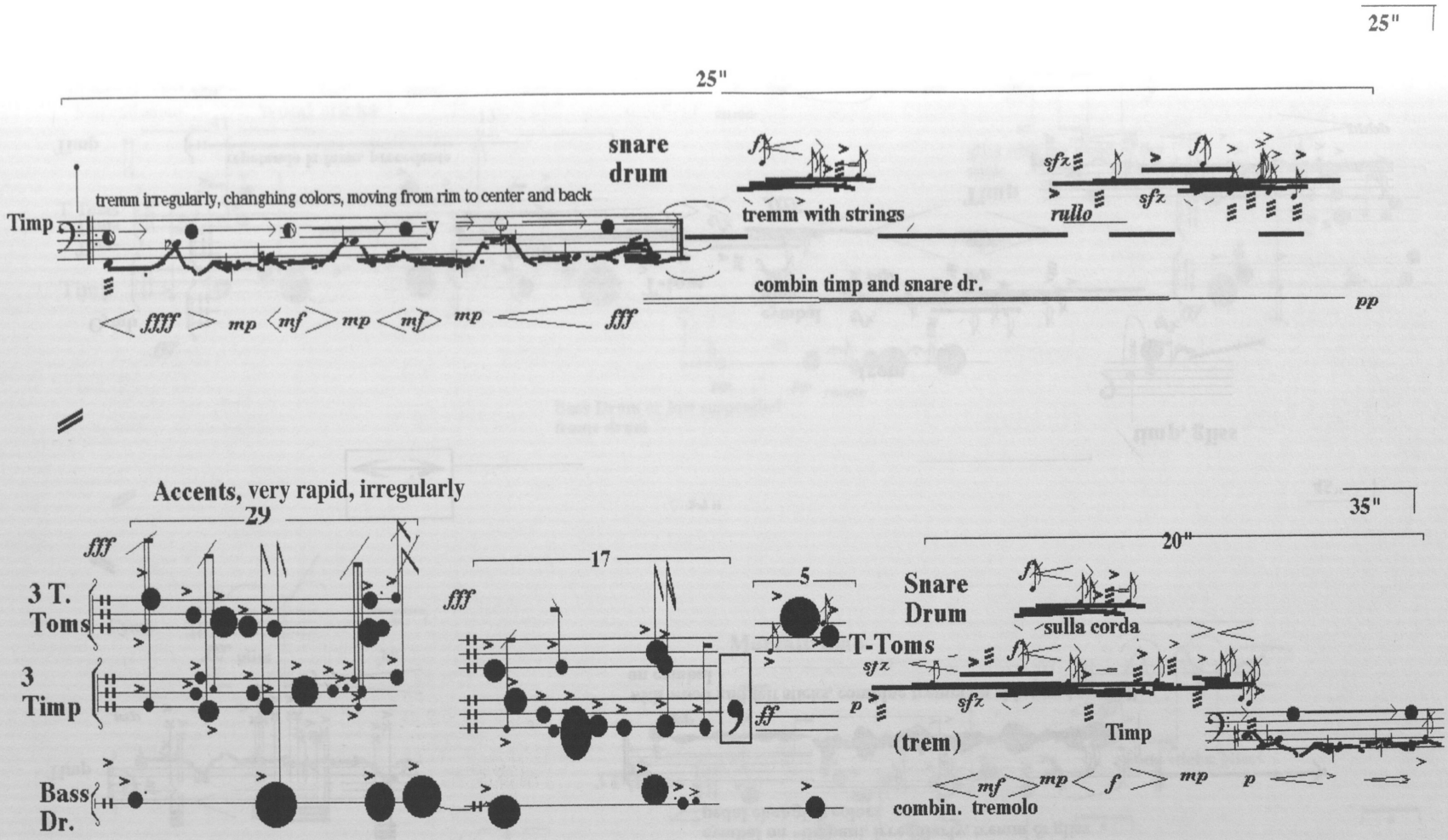
Bucharest
(2002-2003)

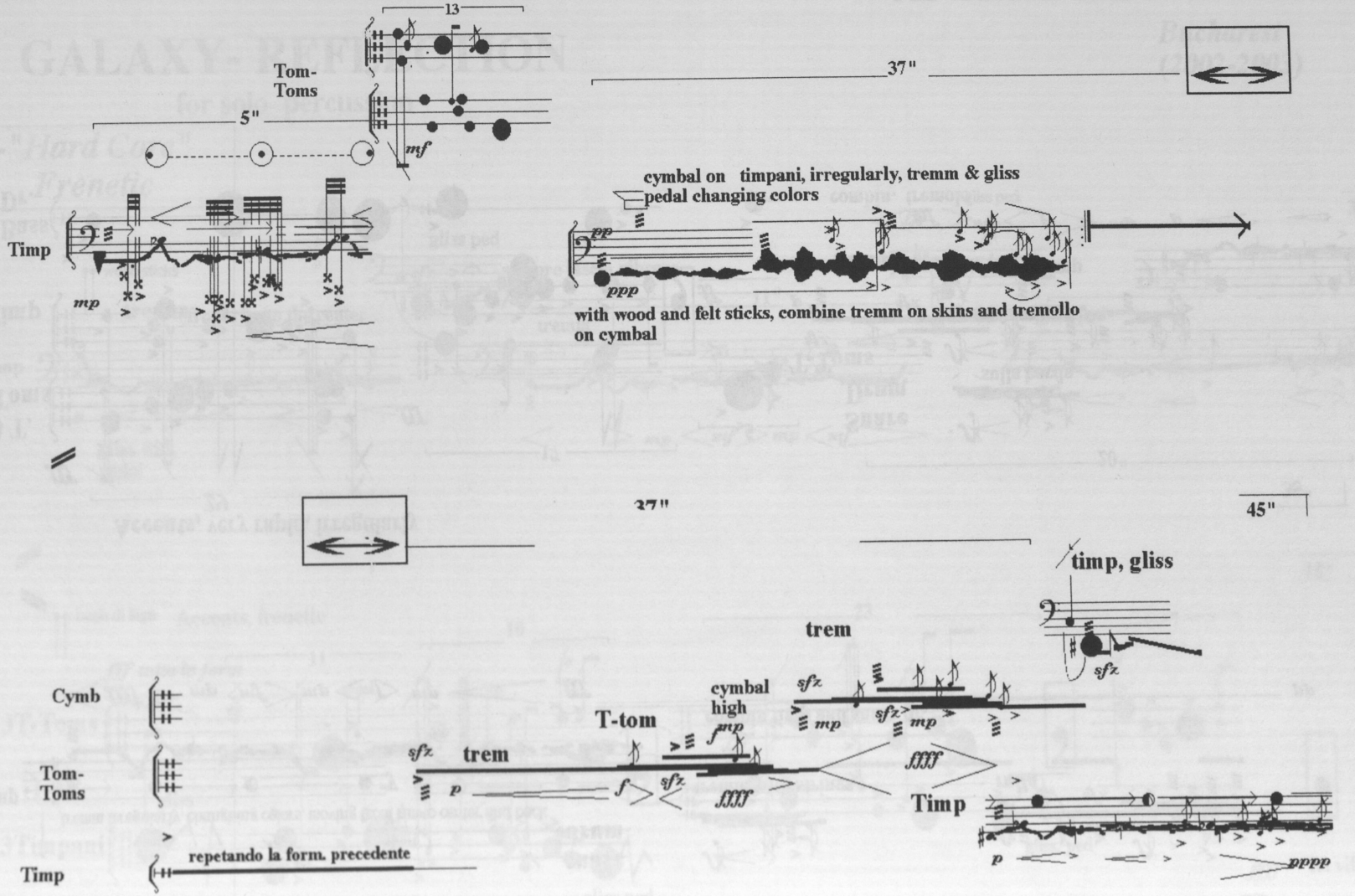
GALAXY- REFLECTION

for solo percussion

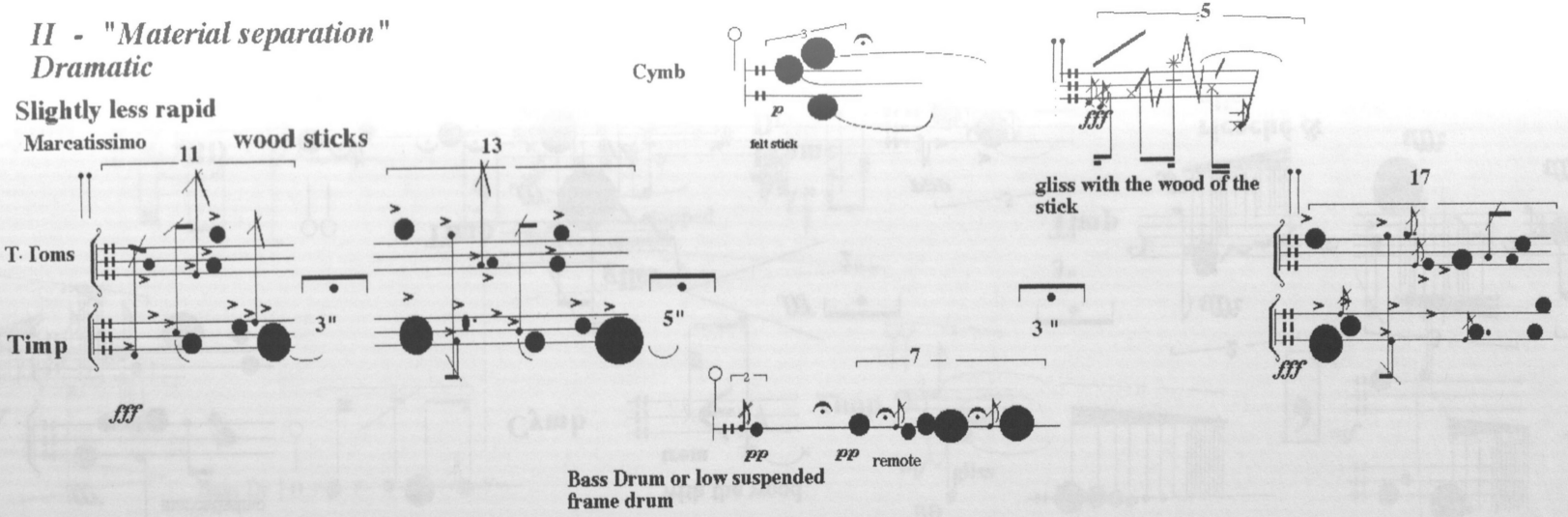
I-"Hard Core"
Frenetic

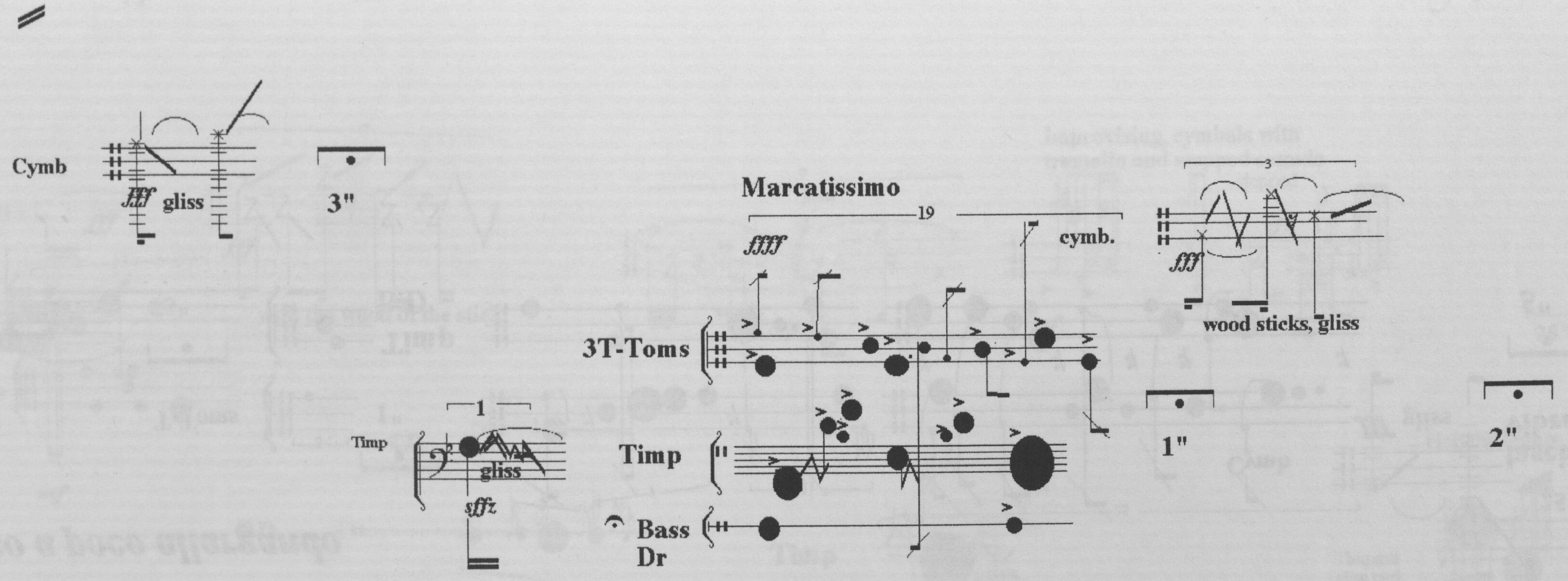


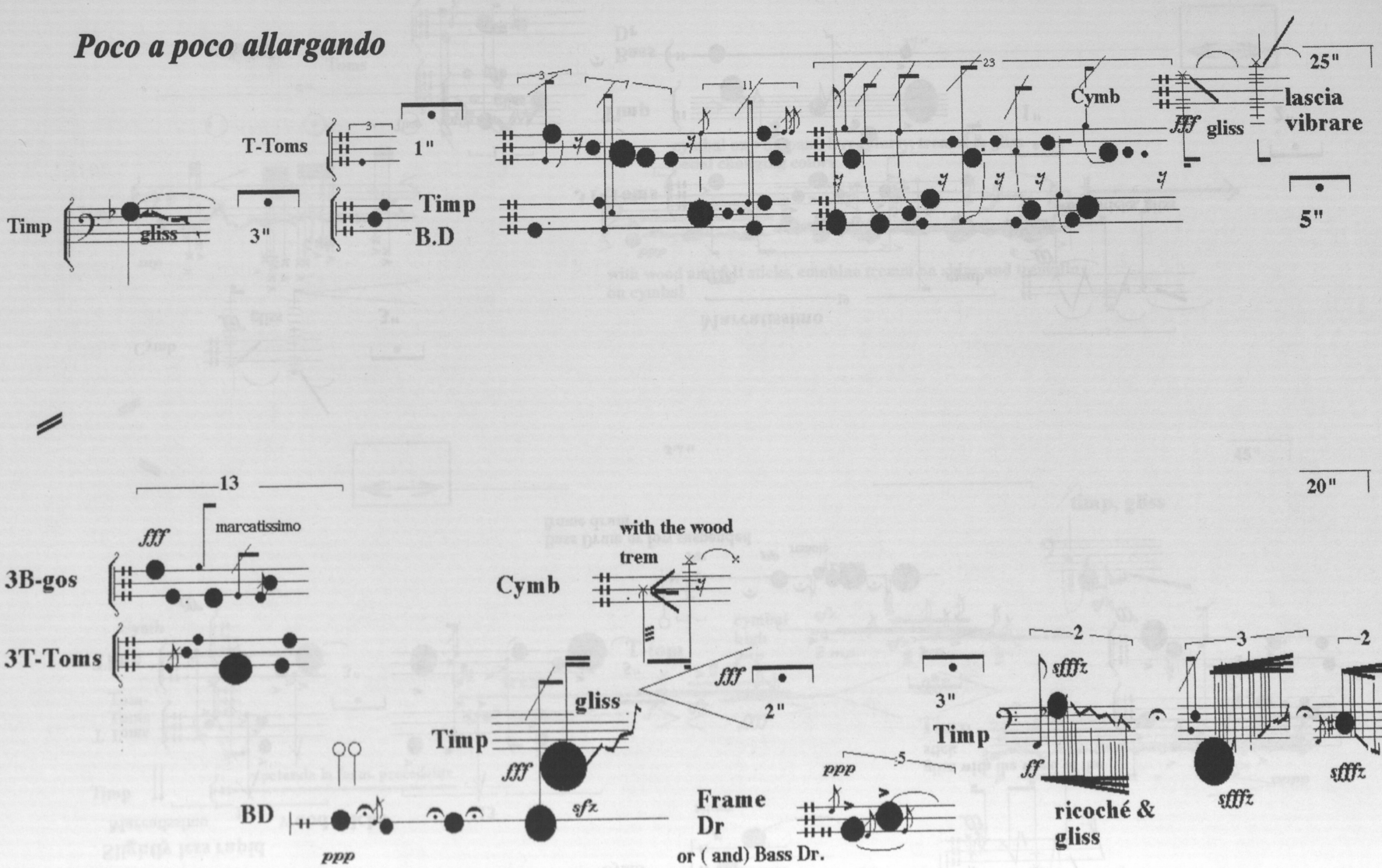

25"
25"
snare drum
tremm irregularly, changhing colors, moving from rim to center and back
Timp
tremm with strings
rullo
combin timp and snare dr.
pp
Accents, very rapid, irregularly
29
17
5
35"
20"
3 T. Toms
3 Timp
Bass Dr.
Snare Drum
sulla corda
T-Toms
(trem)
Timp
combin. tremolo

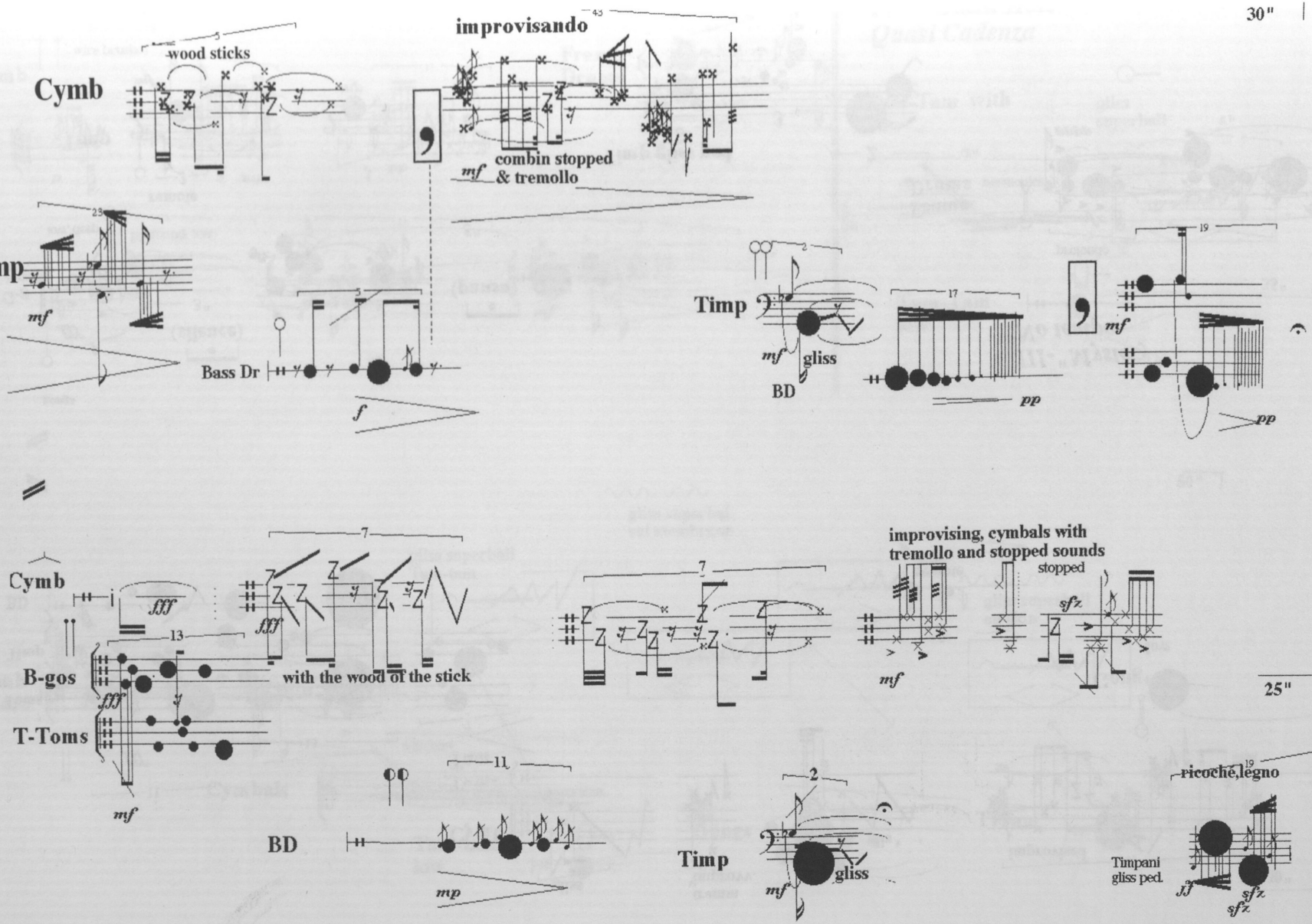

13
Tom-
Toms
5"
mf
Timp
mp
37"
cymbal on timpani, irregularly, tremm & gliss
pedal changing colors
pp
ppp
with wood and felt sticks, combine tremm on skins and tremolo
on cymbal
37"
45"
timp, gliss
sfz
trem
cymbal
high
T-tom
mp
Cymb
Tom-
Toms
Timp
repetando la form. precedente
p
f
fffff
pppp

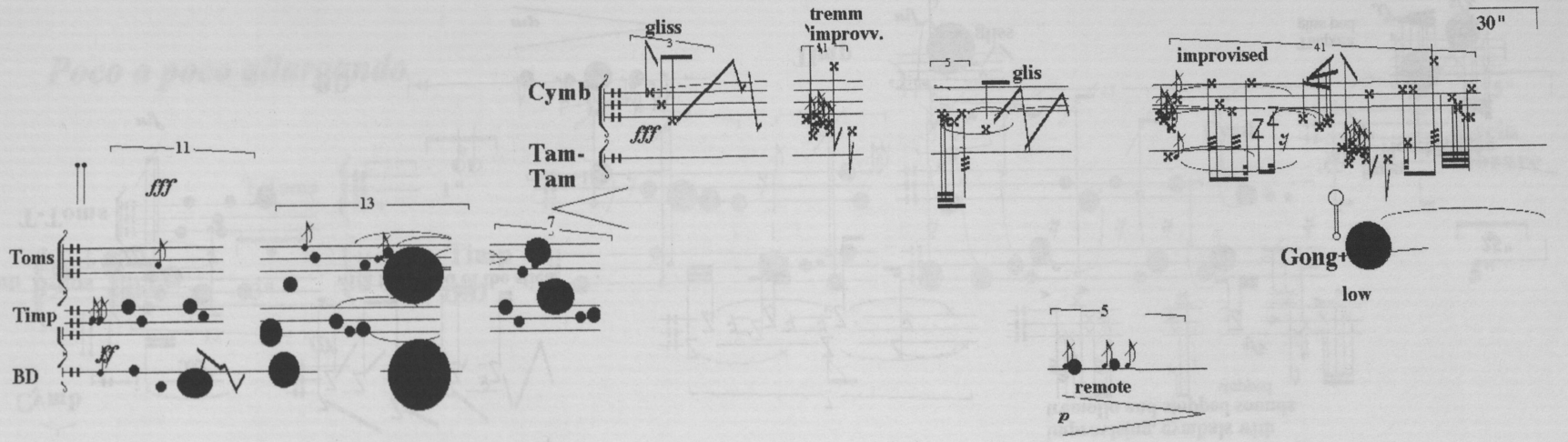
II - "Material separation"
Dramatic

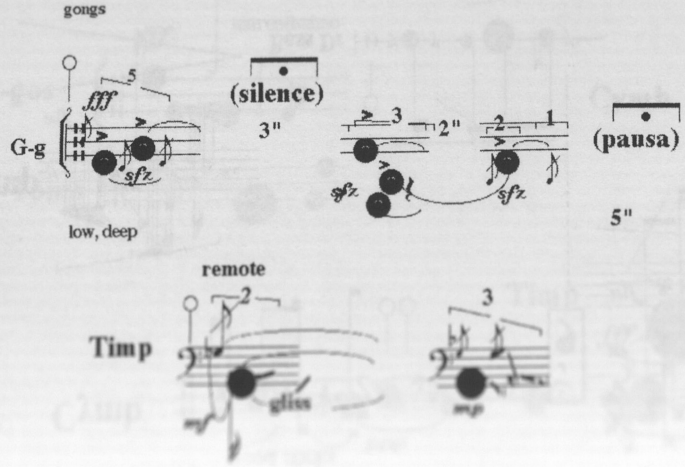


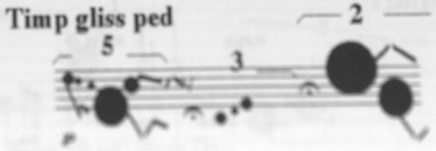



Poco a poco allargando
T-Toms
1"
Timp
B.D
Timp
3"
gliss
Cymb
fff
gliss
lascia
vibrare
25"
5"
13
20"
3B-gos
3T-Toms
fff
marcatissimo
with the wood
trem
Cymb
fff
2"
Timp
gliss
fff
sfz
BD
ppp
Frame
Dr
or (and) Bass Dr.
ppp
5
3"
Timp
ff
sfffz
ricoché &
gliss
2
3
2
sfffz
sfffz


30"
Cymb
wood sticks
improvisando
combin stopped
& tremolo
mf
Timp
mf
Bass Dr
f
Timp
mf
gliss
BD
pp
mf
pp
Cymb
fff
fff
B-gos
fff
with the wood of the stick
T-Toms
mf
improvising, cymbals with
tremolo and stopped sounds
stopped
mf
sfz
25"
BD
mp
Timp
mf
gliss
ricoché, legno
Timpani
gliss ped.
ff
sfz
sfz

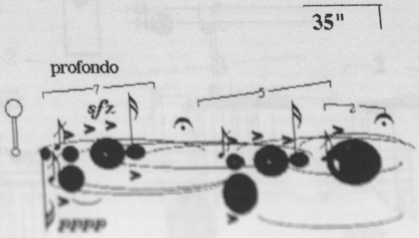


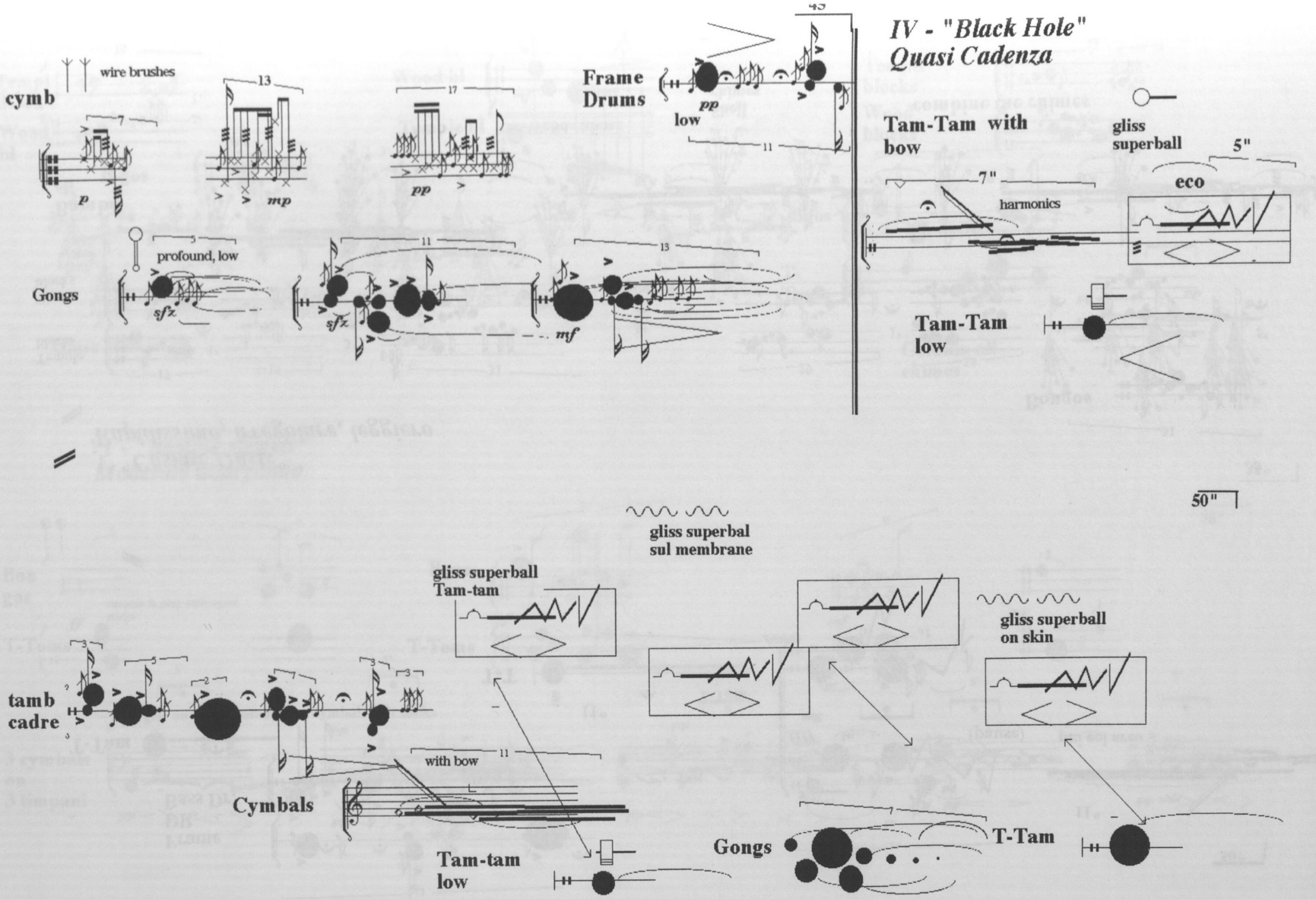


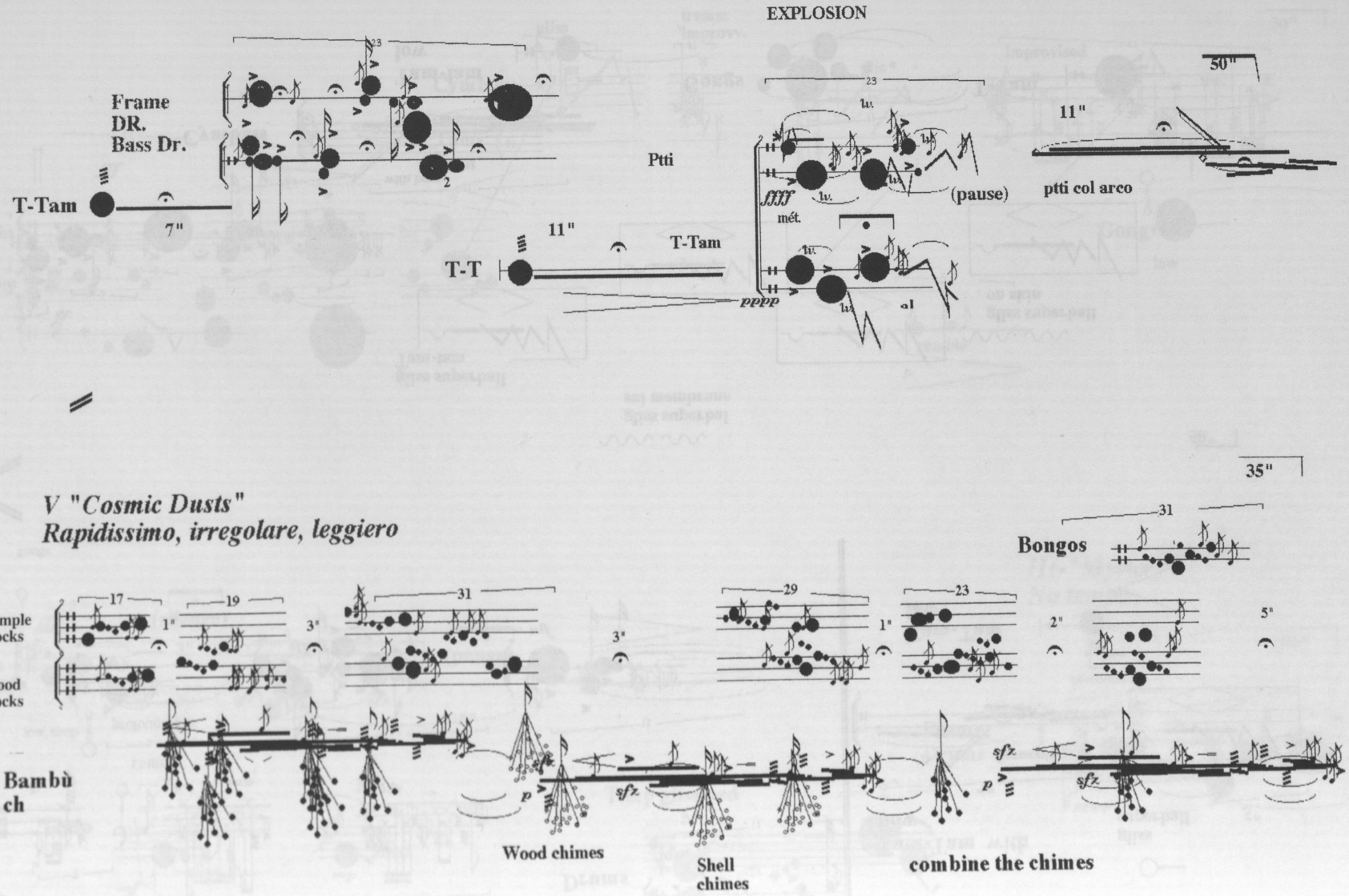


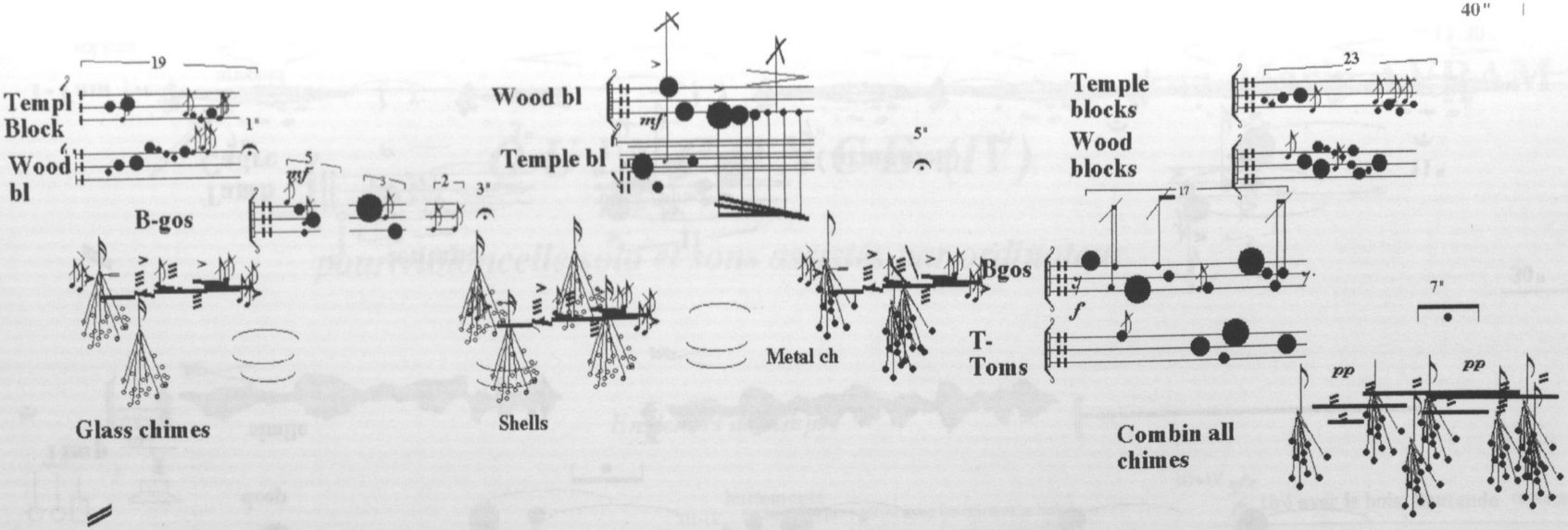
III-"Mystery"
No tempo

Frame
Drums

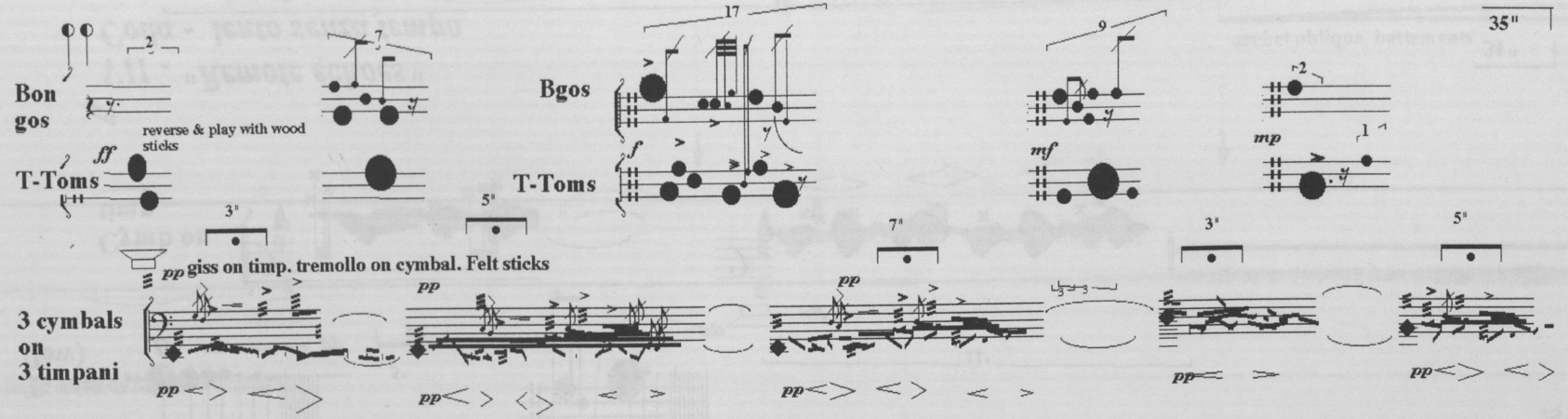


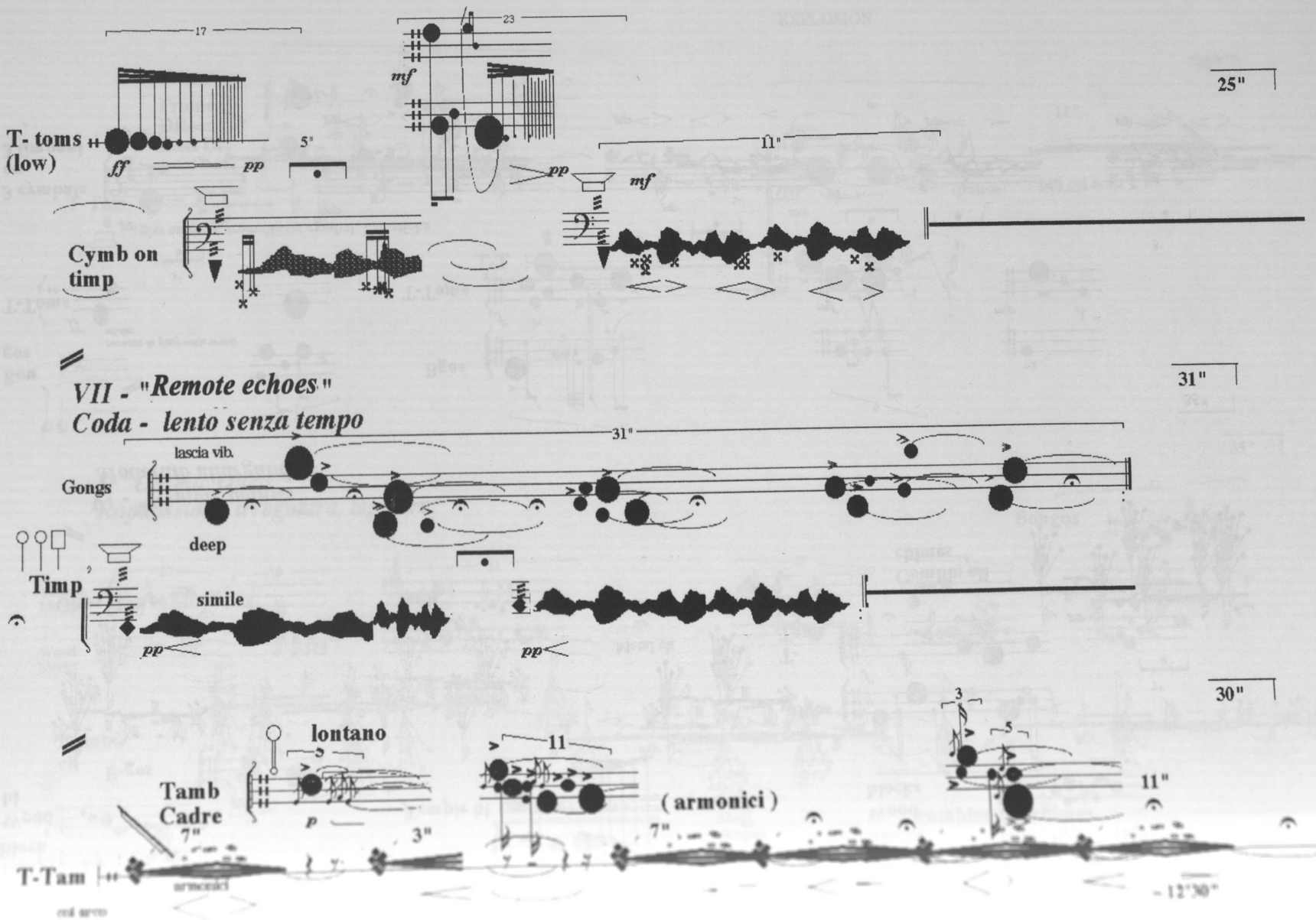

IV - "Black Hole"
Quasi Cadenza
cymb
wire brushes
Frame Drums
low
Tam-Tam with bow
gliss superball
5"
7"
harmonics
eco
Gongs
profound, low
Tam-Tam low
50"
gliss superbal sul membrane
gliss superball Tam-tam
gliss superball on skin
tamb cadre
with bow
Cymbals
Tam-tam low
Gongs
T-Tam


EXPLOSION
Frame
DR.
Bass Dr.
T-Tam
7"
Ptti
T-T
11"
T-Tam
(pause)
mét.
pppp
50"
11"
ptti col arco
35"
V "Cosmic Dusts"
Rapidissimo, irregolare, leggiero
Bongos
Temple blocks
Wood blocks
Bambù ch
Wood chimes
Shell chimes
combine the chimes



VI - "Remote planets"
Moderato allargando



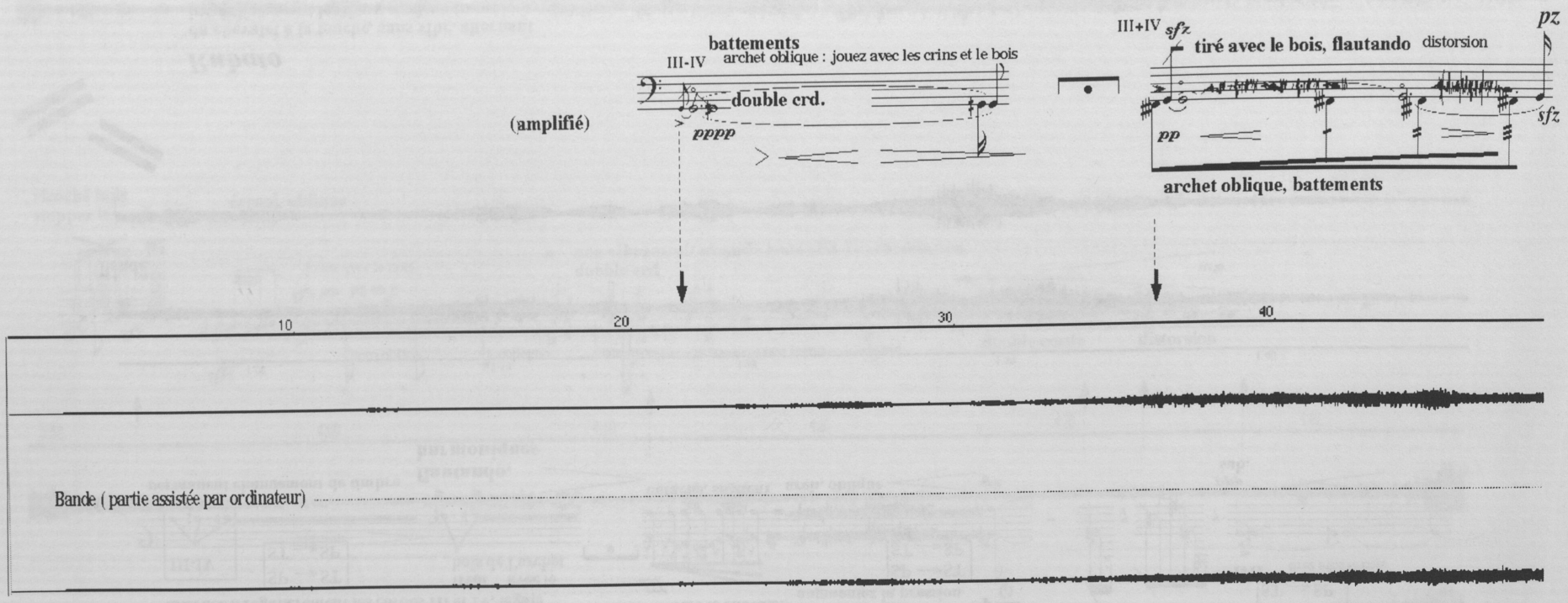

17
23
25"
T- toms
(low)
ff
pp
5"
mf
pp
11"
mf
Cymb on
timp
31"
VII - "Remote echoes"
Coda - lento senza tempo
31"
lascia vib.
Gongs
deep
Timp
simile
pp
pp
30"
lontano
Tamb
Cadre
p
11
3
5
11"
(armonici)
7"
3"
7"
T-Tam
armonici
- 12'30"
Fine

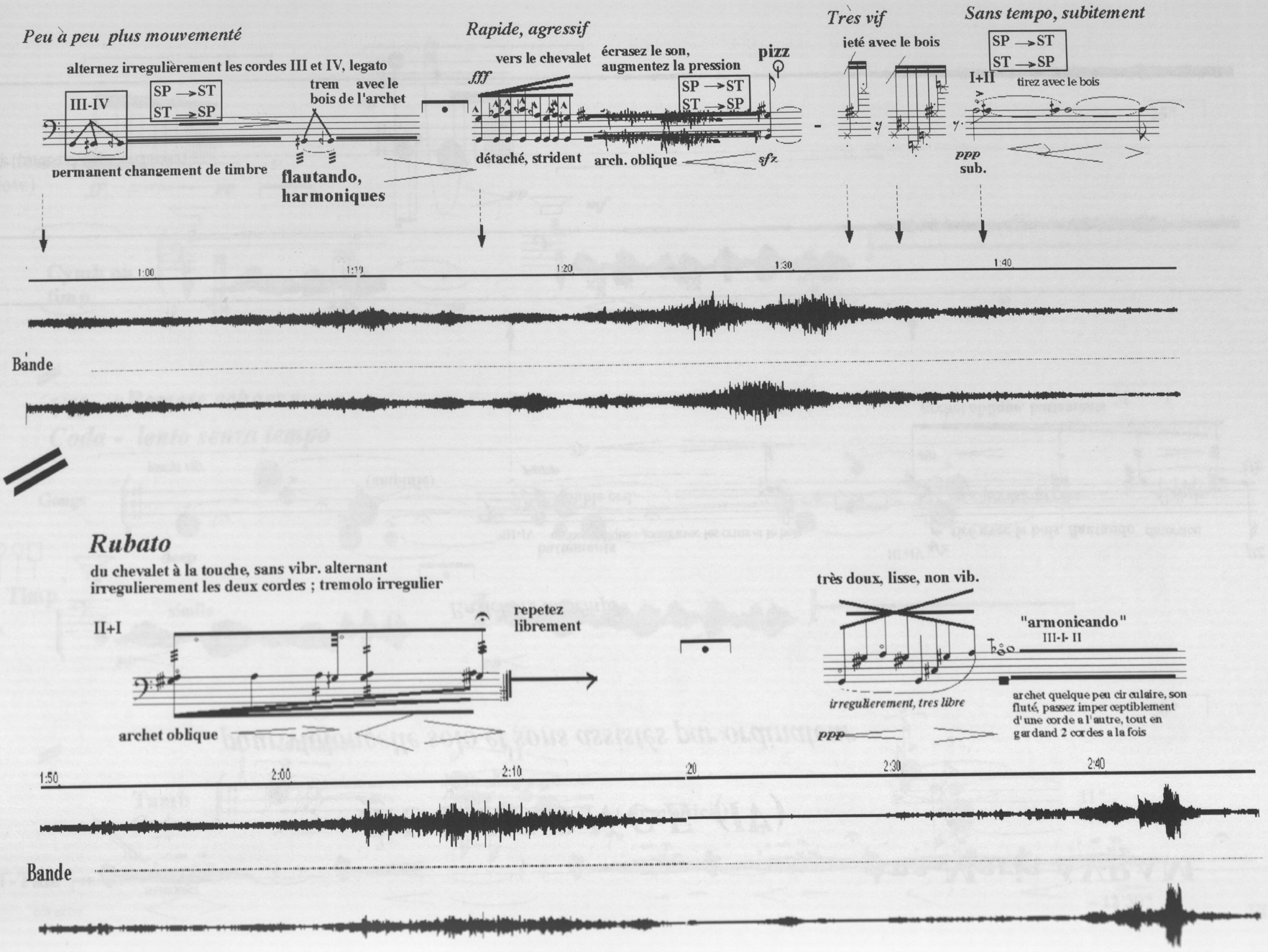
Ana-Maria AVRAM

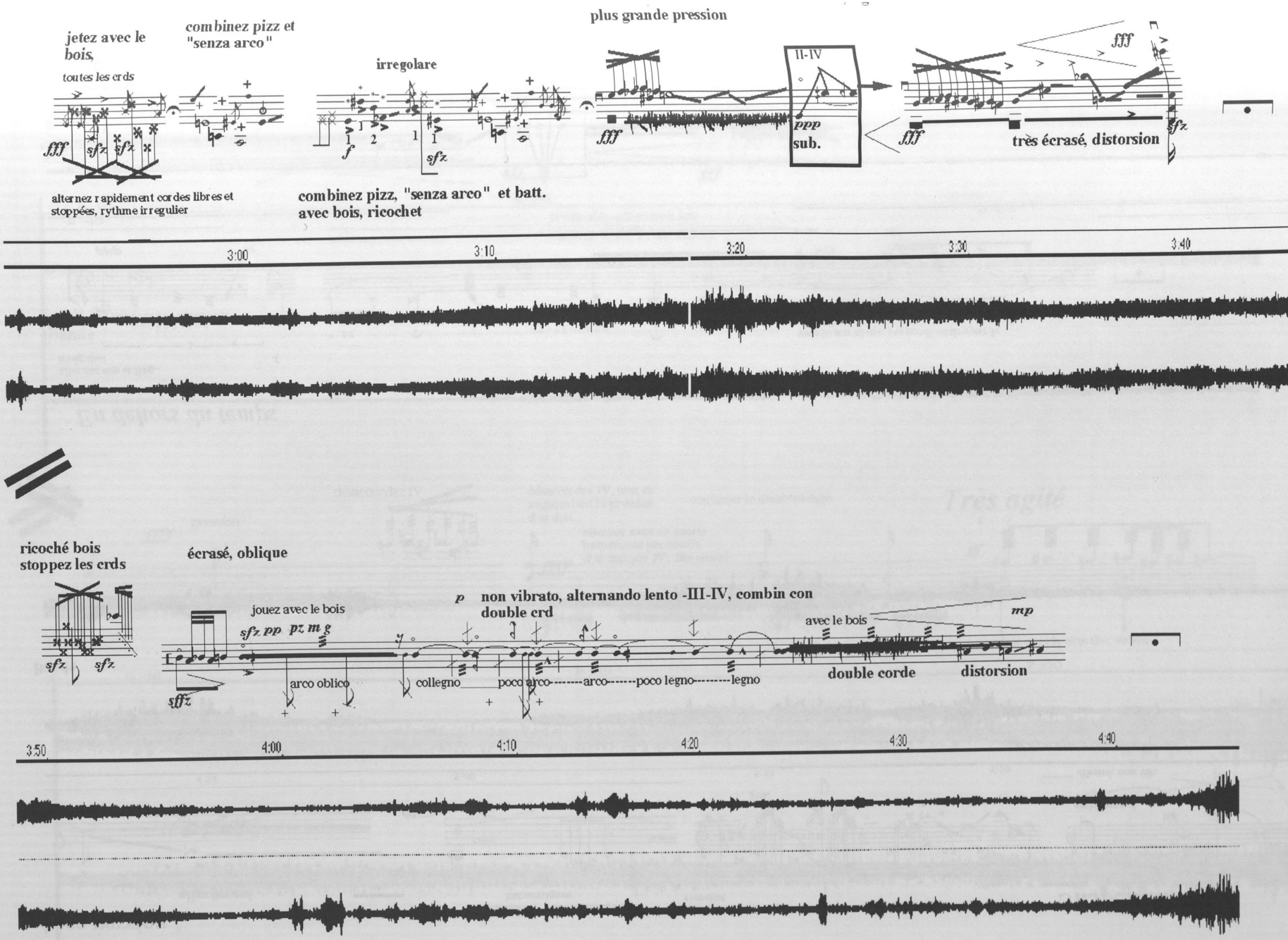
QUINCONCE (IV)

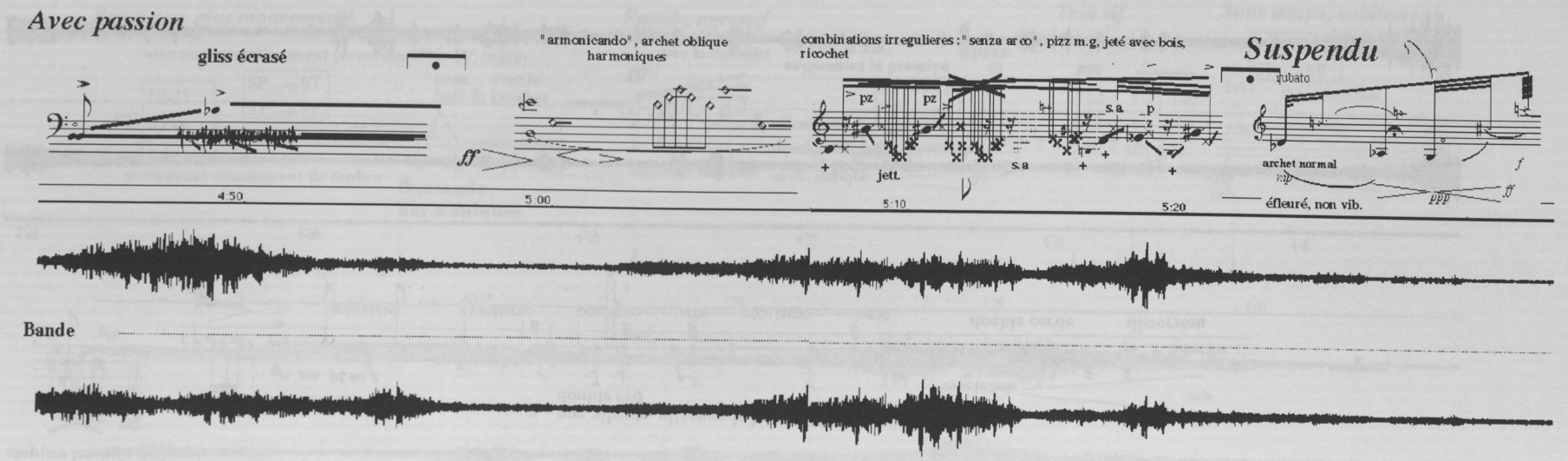
pour violoncelle solo et sons assistés par ordinateur

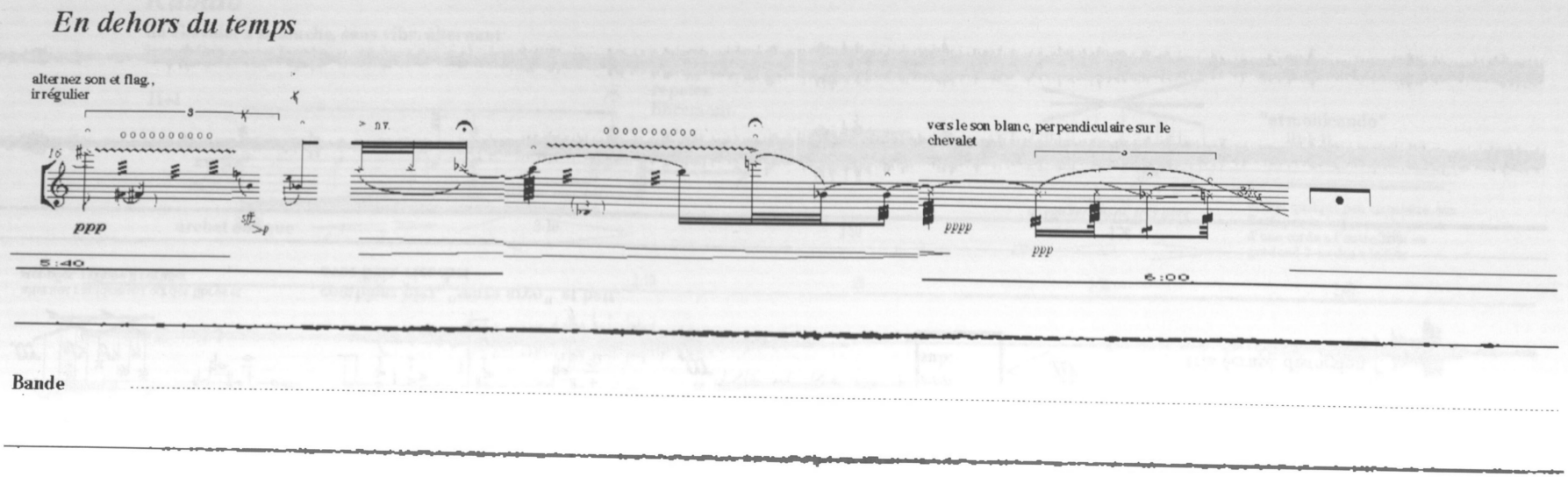
En dehors du temps

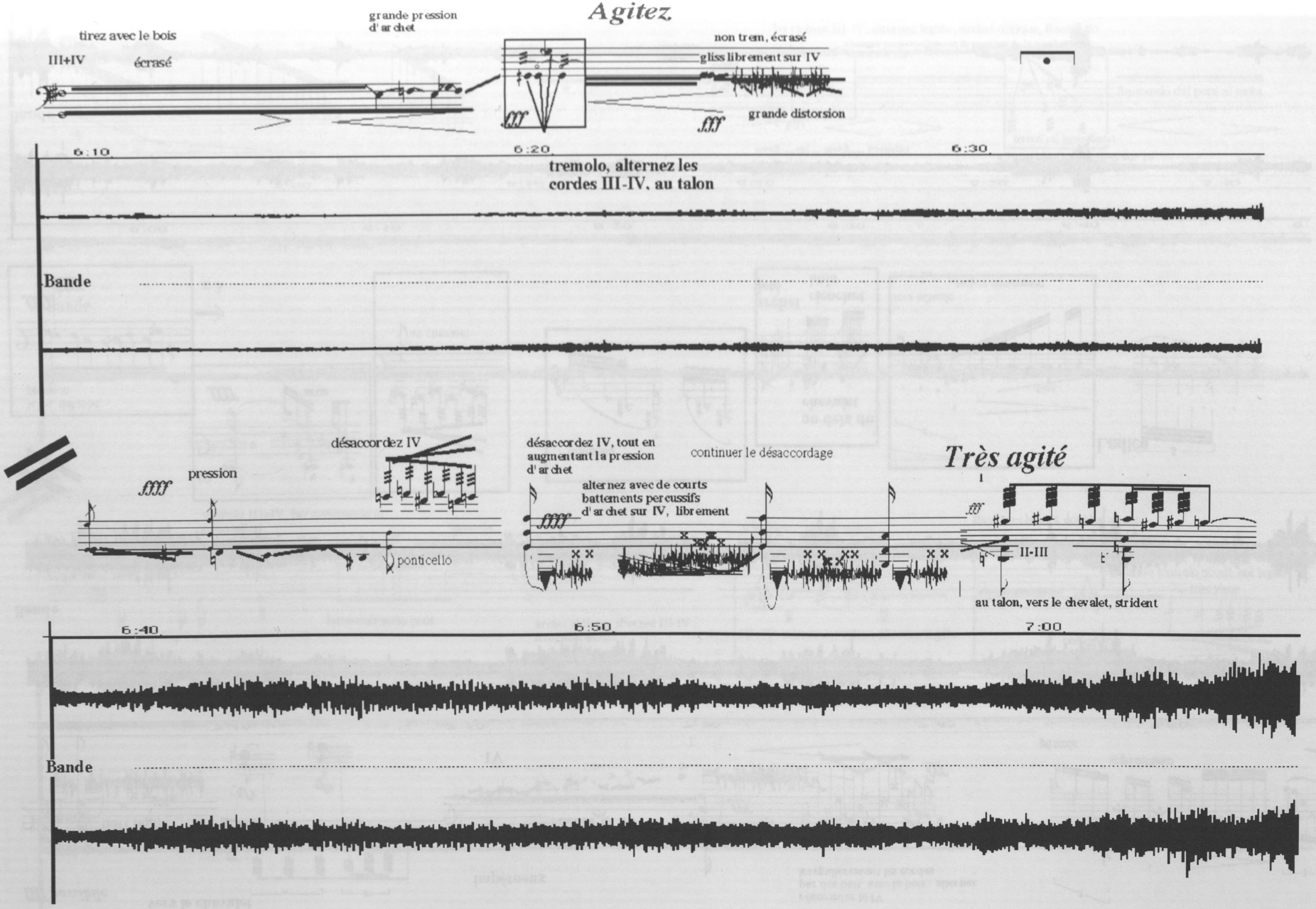


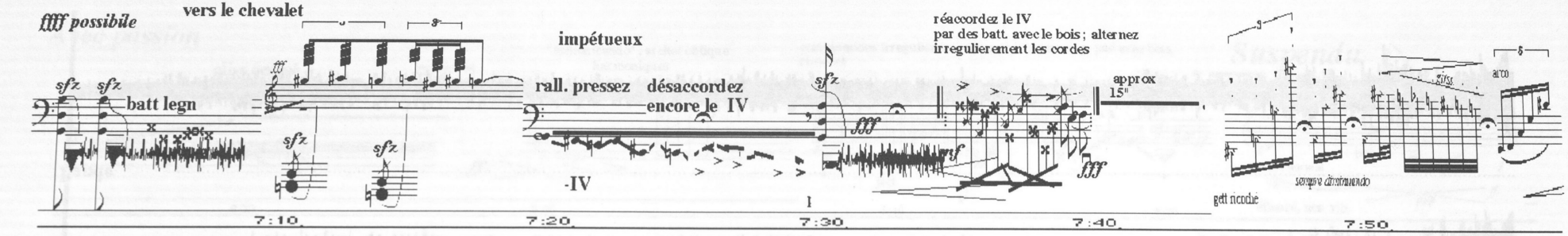

Peu à peu plus mouvementé
alternez irregulièrement les cordes III et IV, legato
III-IV
SP → ST
ST → SP
trem avec le bois de l'archet
permanent changement de timbre
flautando, harmoniques
Rapide, agressif
fff
vers le chevalet
écrasez le son, augmentez la pression
pizz
SP → ST
ST → SP
détaché, strident
arch. oblique
sfz
Très vif
jeté avec le bois
Sans tempo, subitement
SP → ST
ST → SP
I+II
tirez avec le bois
ppp
sub.
1:00
1:10
1:20
1:30
1:40
Bande
Rubato
du chevalet à la touche, sans vibr. alternant irregulierement les deux cordes ; tremolo irregulier
II+I
repetez librement
archet oblique
très doux, lisse, non vib.
"armonicando"
III-I- II
irregulierement, tres libre
archet quelque peu circulaire, son fluté, passez imperceptiblement d'une corde a l'autre, tout en gardand 2 cordes a la fois
ppp
1:50
2:00
2:10
2:20
2:30
2:40
Bande


jetez avec le bois,
toutes les crds
fff
sfz
combinez pizz et "senza arco"
irregolare
f
sfz
plus grande pression
II-IV
fff
ppp
sub.
fff
fff
très écrasé, distorsion
sfz
alternez rapidement cordes libres et stoppées, rythme irregulier
combinez pizz, "senza arco" et batt. avec bois, ricochet
3:00
3:10
3:20
3:30
3:40
ricoché bois
stoppez les crds
écrasé, oblique
jouez avec le bois
sfz pp pz m g
arco oblico
sffz
p
non vibrato, alternando lento -III-IV, combin con double crd
collegno
poco arco
arco
poco legno
legno
avec le bois
mp
double corde
distorsion
3:50
4:00
4:10
4:20
4:30
4:40

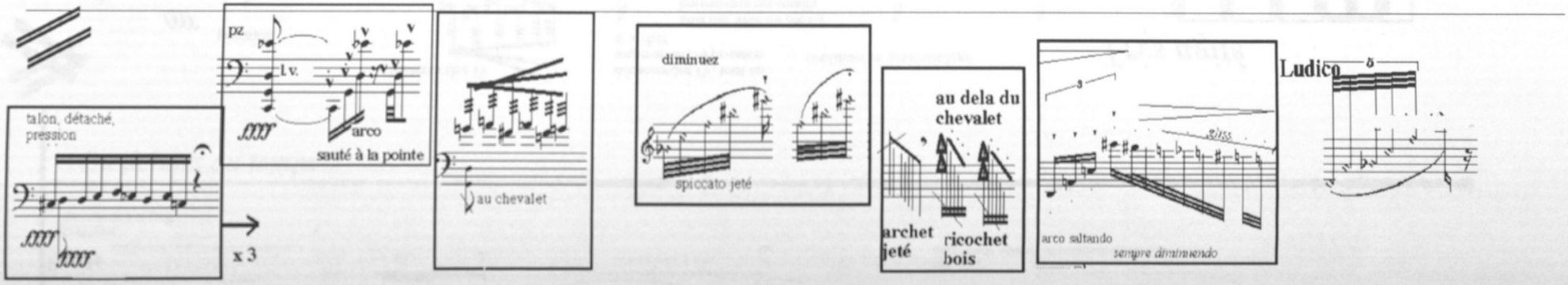

Avec passion
gliss écrasé
"armonicando", archet oblique
harmoniques
combinations irregulieres : "senza arco", pizz m.g, jeté avec bois,
ricochet
Suspendu
rubato
pz
pz
s.a
p
z
jett.
s.a
archet normal
mp
ppp
ff
f
éfleuré, non vib.
4:50
5:00
5:10
5:20
Bande

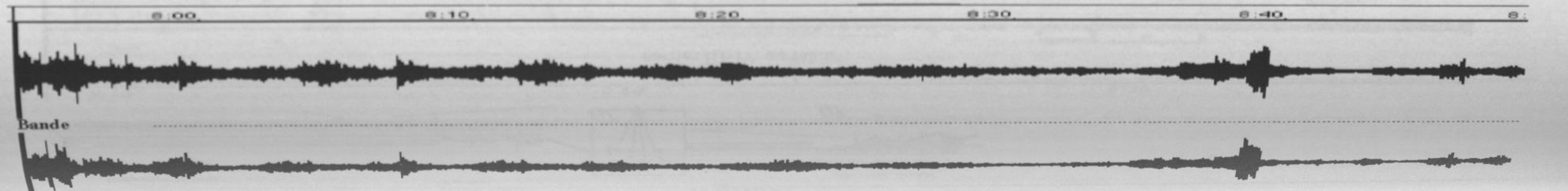

En dehors du temps
alternez son et flag.,
irrégulier
3
16
ppp
n.v.
vers le son blanc, perpendiculaire sur le
chevalet
pppp
ppp
5:40
6:00
Bande


Agitez.
tirez avec le bois
III+IV
écrasé
grande pression
d'archet
non trem, écrasé
gliss librement sur IV
grande distorsion
6:10
6:20
6:30
tremolo, alternez les
cordes III-IV, au talon
Bande
pression
désaccordez IV
ponticello
désaccordez IV, tout en
augmentant la pression
d'archet
continuer le désaccordage
alternez avec de courts
battements percussifs
d'archet sur IV, librement
Très agité
II-III
au talon, vers le chevalet, strident
6:40
6:50
7:00
Bande

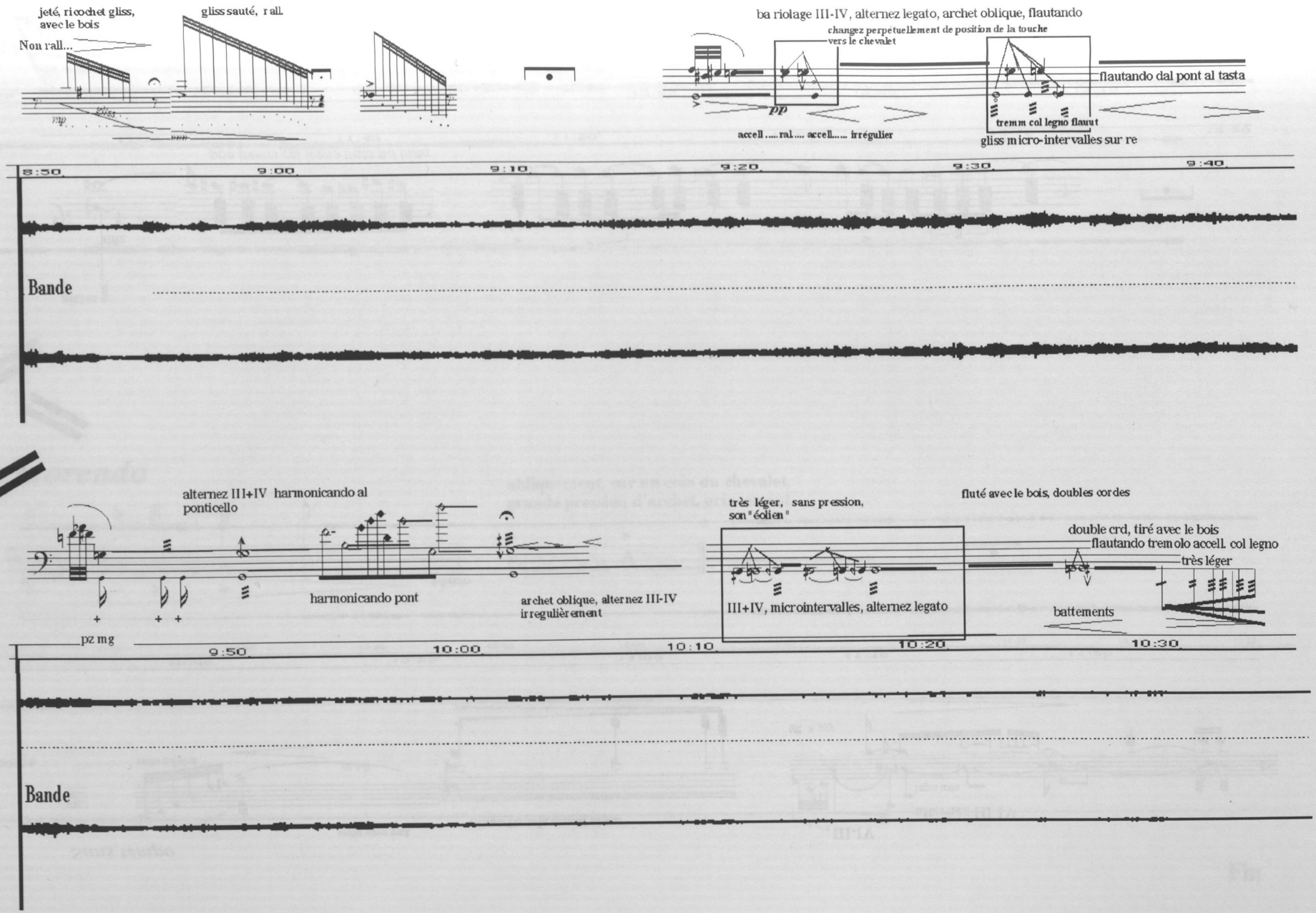

ffff possibile
vers le chevalet
batt legn
impétueux
rall. pressez
désaccordez
encore le IV
-IV
réaccordez le IV
par des batt. avec le bois ; alternez
irregulierement les cordes
approx
15"
sempre diminuendo
gett ricochè
arco
7:10
7:20
7:30
7:40
7:50

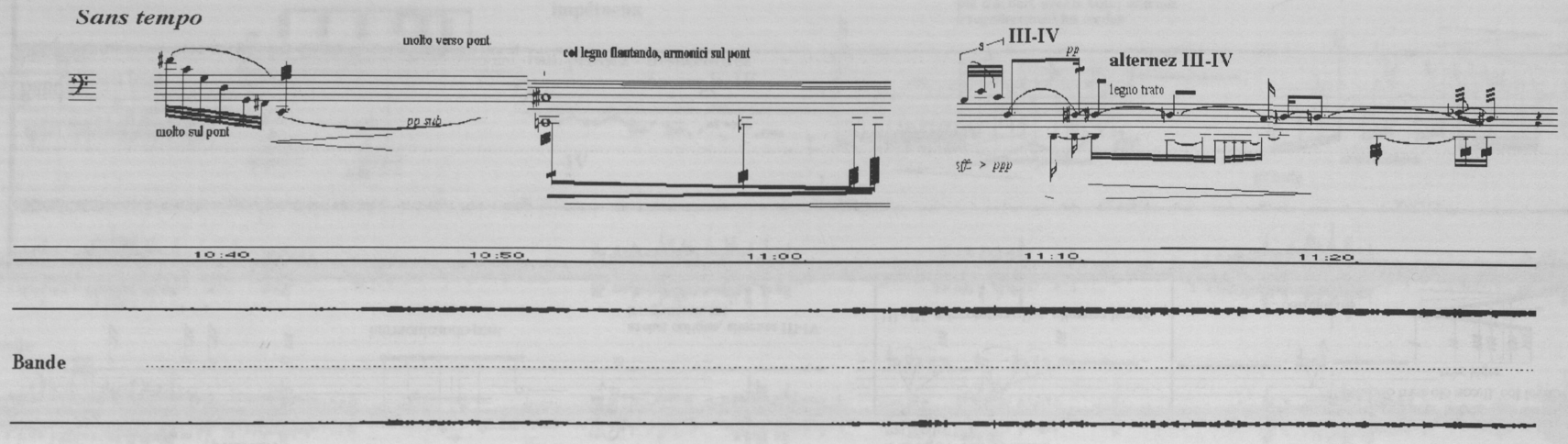
Bande

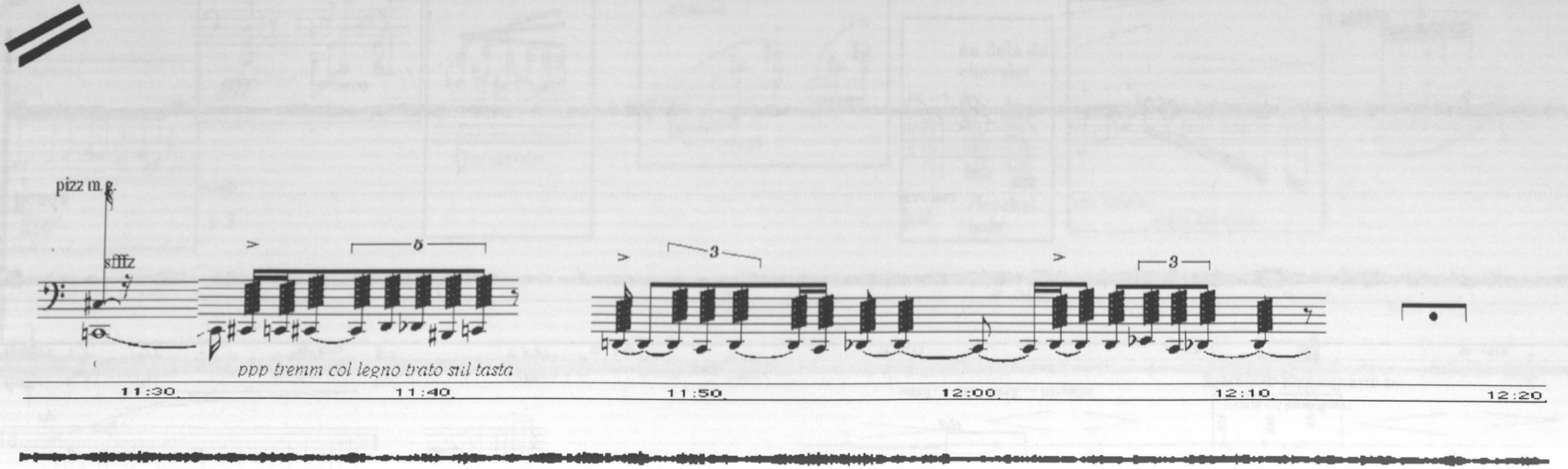

talon, détaché,
pression
x 3
pz
1 v.
arco
sauté à la pointe
au chevalet
diminuez
spiccato jeté
au dela du
chevalet
archet
jeté
ricochet
bois
arco saltando
sempre diminuendo
Ludico


8:00
8:10
8:20
8:30
8:40

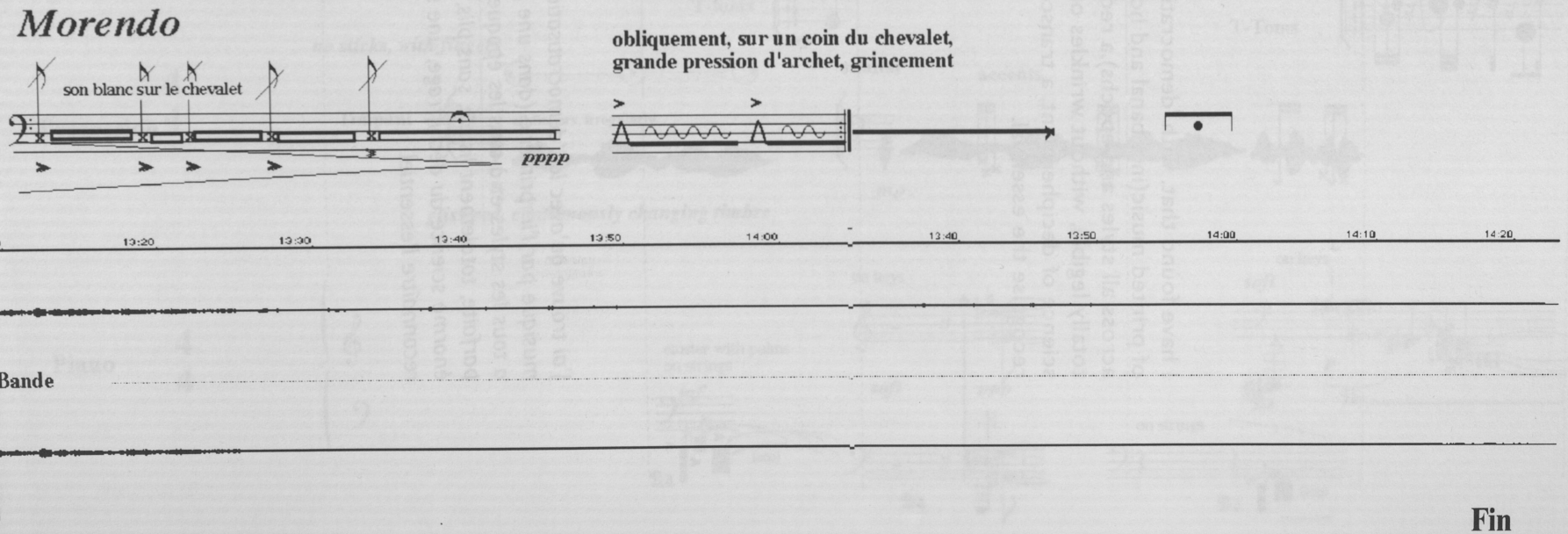
Bande


jeté, ricochet gliss, avec le bois
Non rall...
gliss sauté, rall.
ba riolage III-IV, alternez legato, archet oblique, flautando
changez perpétuellement de position de la touche vers le chevalet
pp
accell .....ral.... accell..... irrégulier
tremm col legno flauut
flautando dal pont al tasta
gliss micro-intervalles sur re
8:50
9:00
9:10
9:20
9:30
9:40
Bande
alternez III+IV harmonicando al ponticello
harmonicando pont
archet oblique, alternez III-IV irrégulièrement
pz mg
très léger, sans pression, son "éolien"
III+IV, microintervalles, alternez legato
fluté avec le bois, doubles cordes
double crd, tiré avec le bois
flautando tremolo accell. col legno
très léger
battements
9:50
10:00
10:10
10:20
10:30
Bande


Sans tempo
molto verso pont.
molto sul pont
pp sub.
col legno flautando, armonici sul pont
III-IV
pp
alternez III-IV
legno trato
sff > ppp
10:40
10:50
11:00
11:10
11:20
Bande


pizz m.g.
sfffz
ppp trenm col legno trato sul tasta
11:30
11:40
11:50
12:00
12:10
12:20
Bande

tirez avec le bois, flautando



Fin

I have found that, with 'democratisation' and the wide distribution of printed music(in a banal and homogeneous graphic code applied across all styles and epochs),a reductionist writing - even if perfect, totally legible, without wrinkles or obscurities – requires an enormous science of decipherment, a transcendent science that knows how to recognise the essential.

J'ai trouvé qu'avec la "démocratisation" et la dissémination large de la musique par l'imprimerie (dans une graphique unificatrice, banale, commune a tous les styles et à tous les époques), une écriture réductionniste, même si parfaite, totalement lisible, sans plis, sans obscurités – nécessite une énorme science du déchiffrage, une science transcendante qui puisse reconnaître l'essentiel.

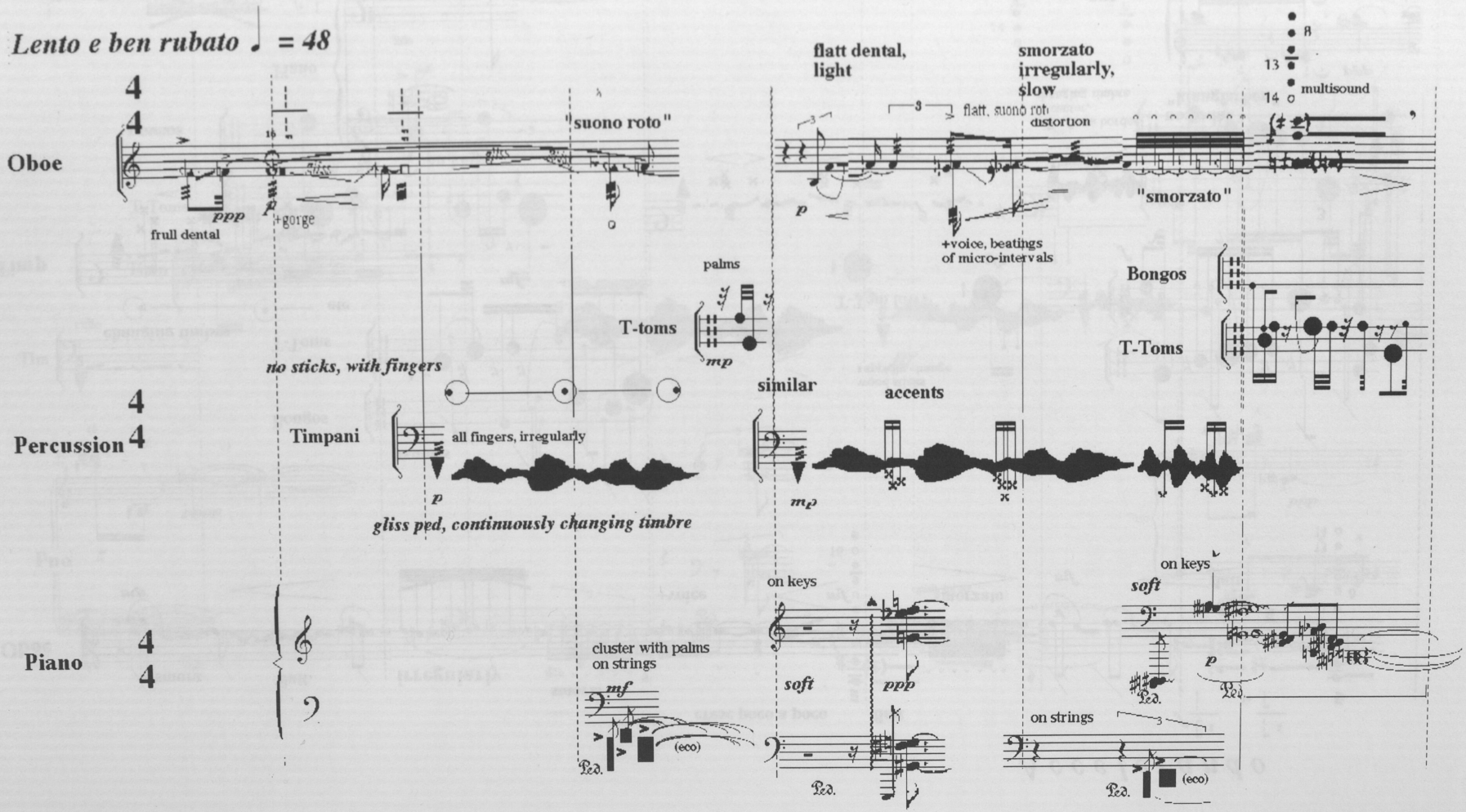
ASSONANT (IV)

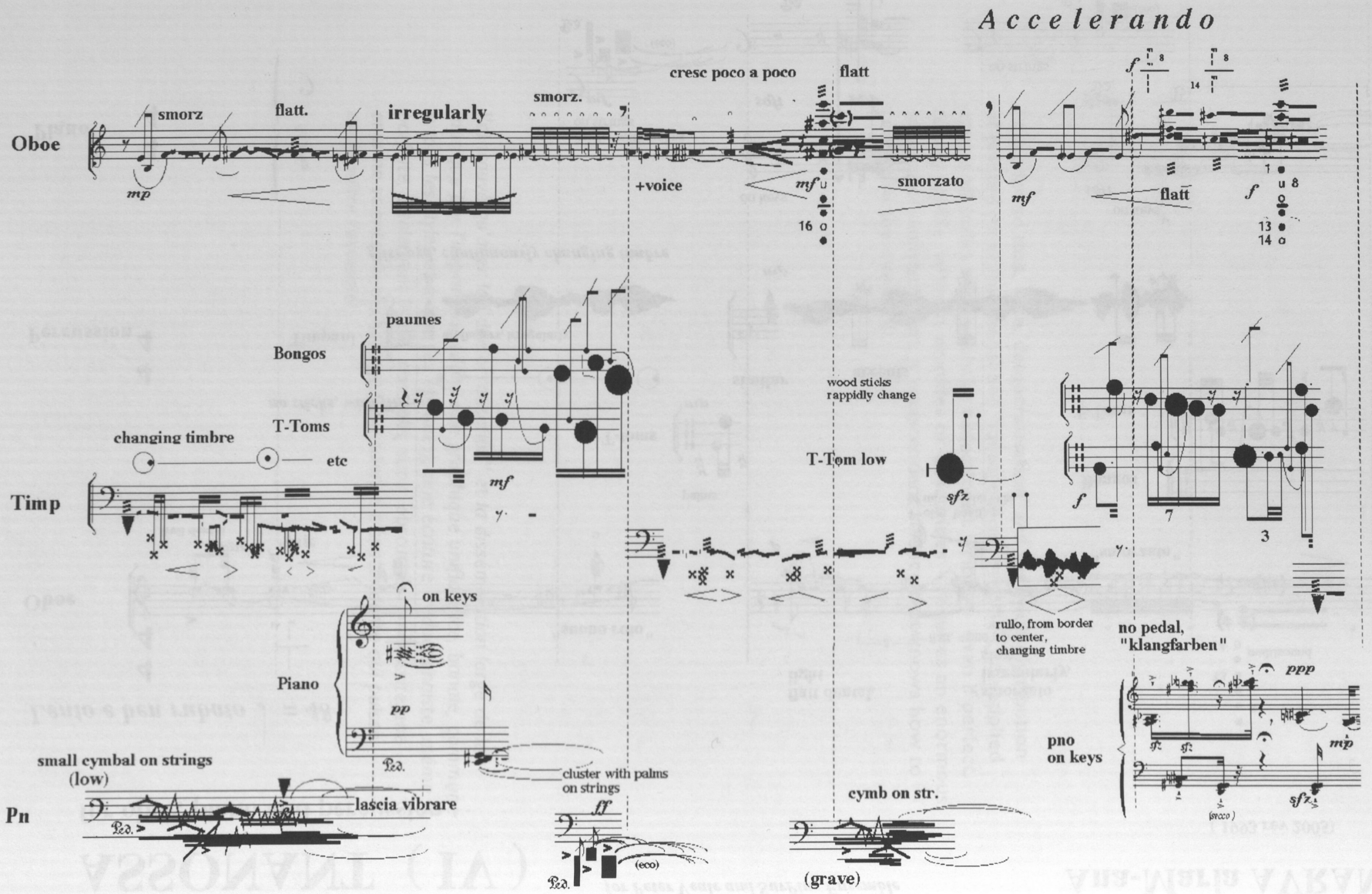
for Peter Veale and SurPlus Ensemble

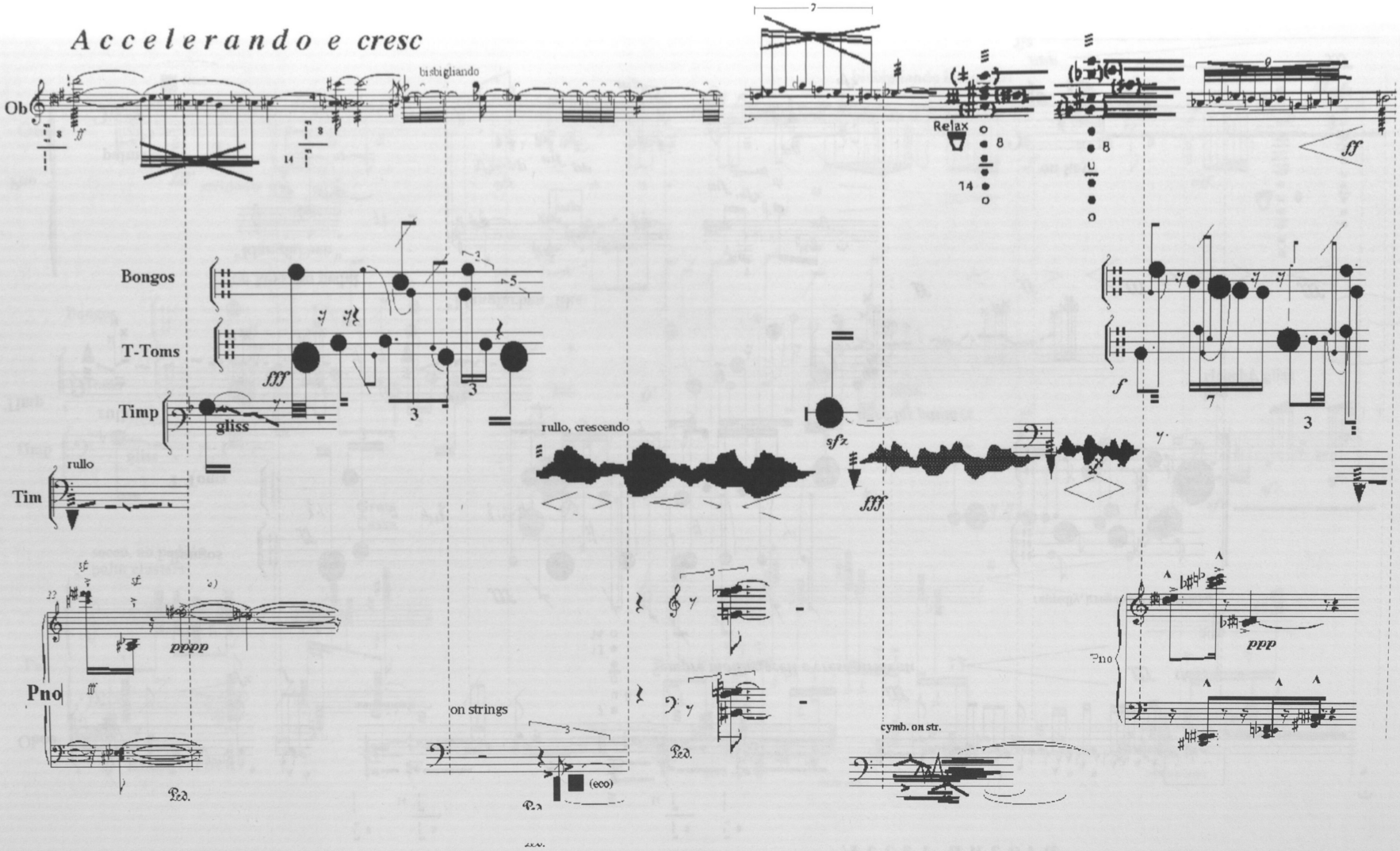
Ana-Maria AVRAM

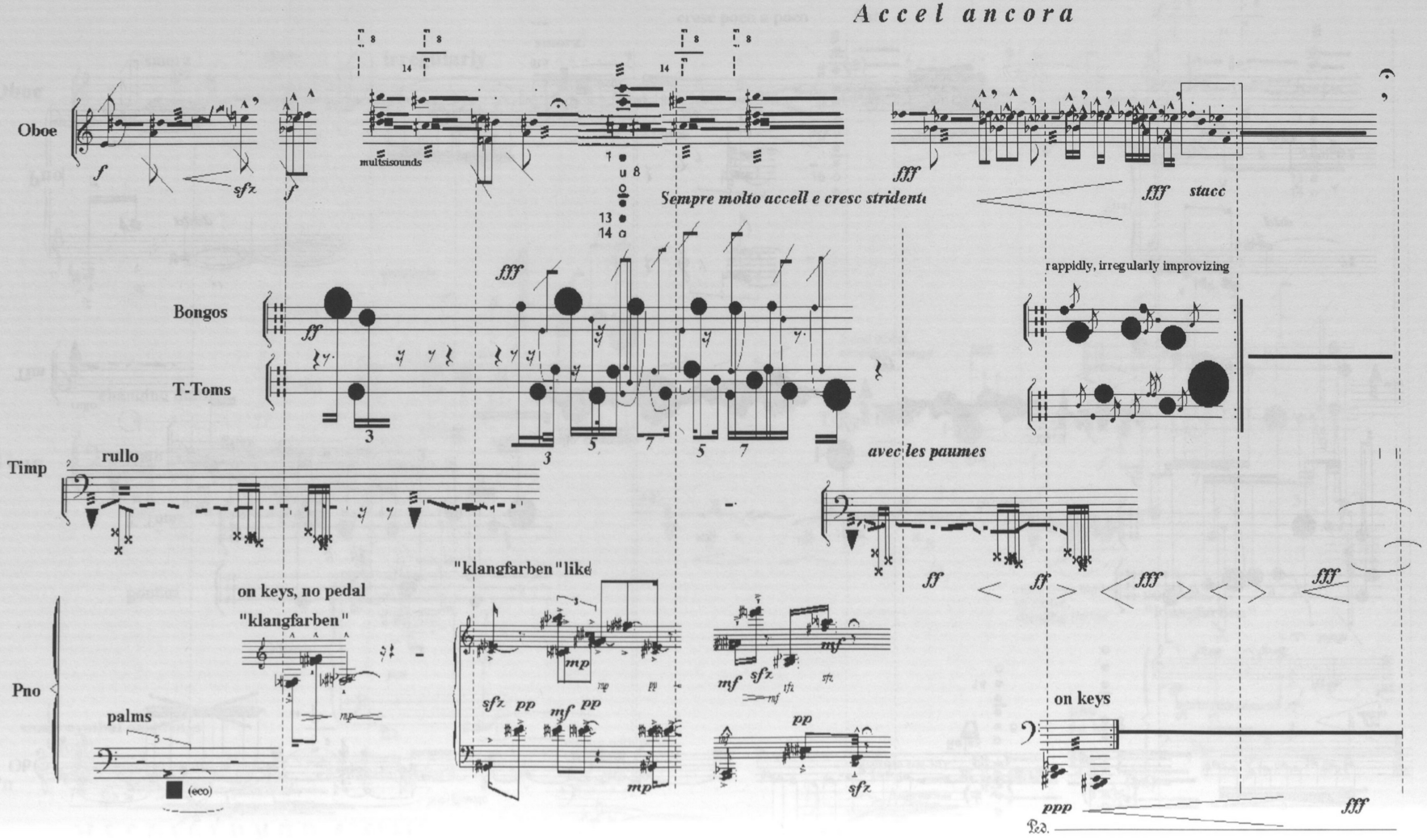
(1993 rev 2005)

for oboe, piano and percussion

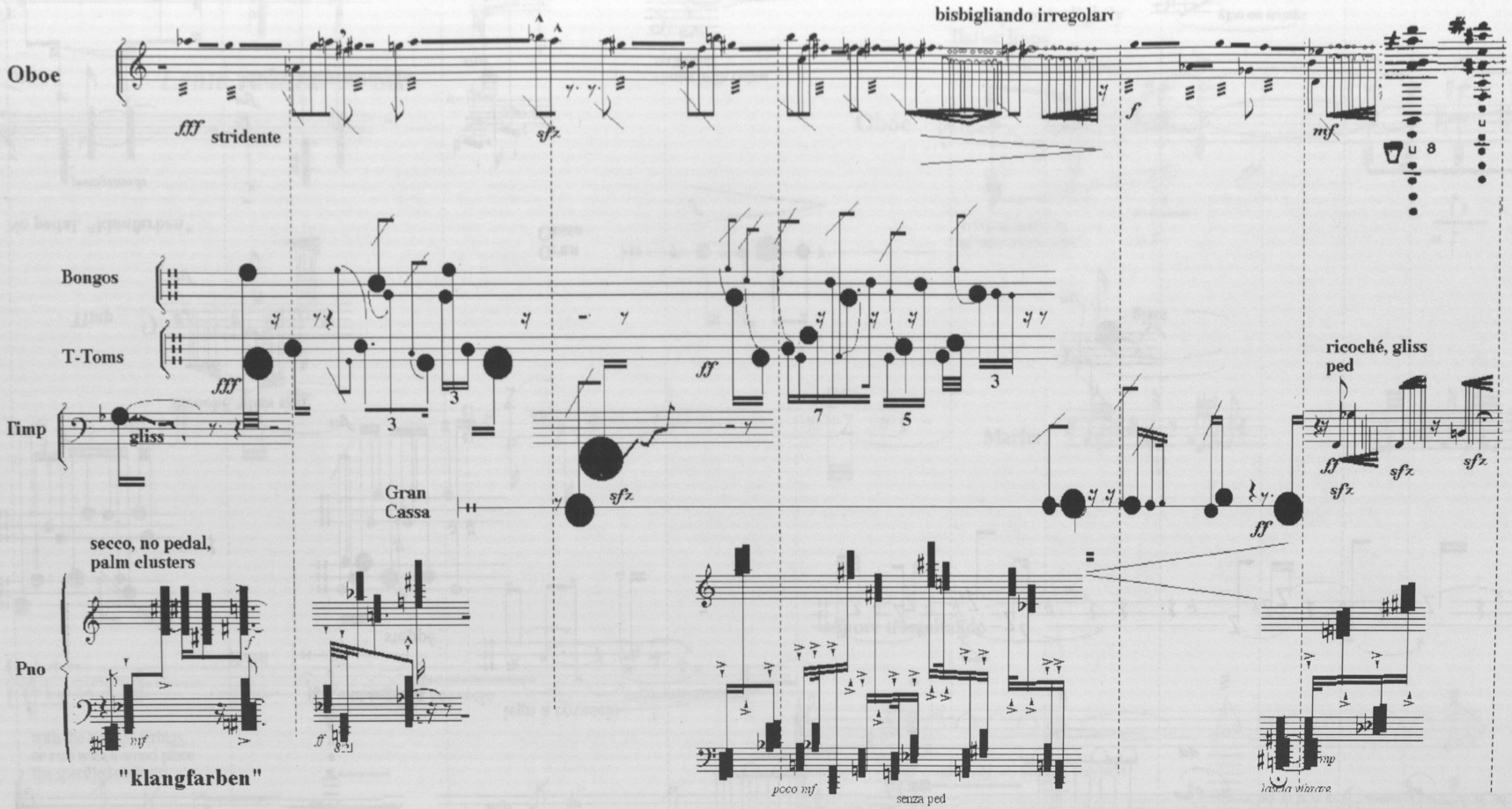


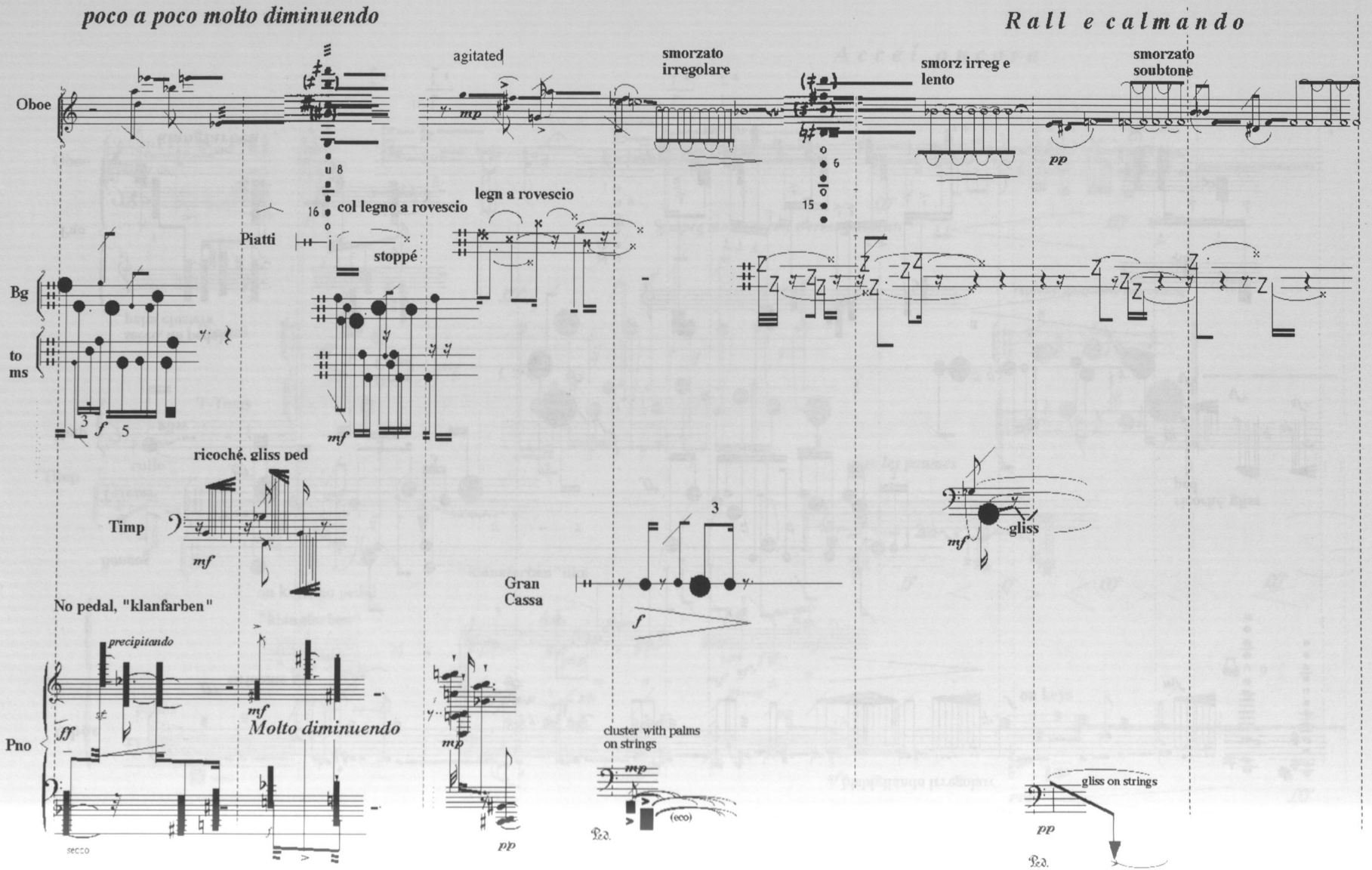

Accelerando
Oboe
smorz
flatt.
irregularly
smorz.
cresc poco a poco
flatt
+voice
smorzato
flatt
Bongos
paumes
T-Toms
changing timbre
etc
Timp
wood sticks
rappidly change
T-Tom low
rullo, from border
to center,
changing timbre
no pedal,
"klangfarben"
Piano
on keys
pno
on keys
small cymbal on strings
(low)
lascia vibrare
Pn
cluster with palms
on strings
(ecco)
cymb on str.
(grave)

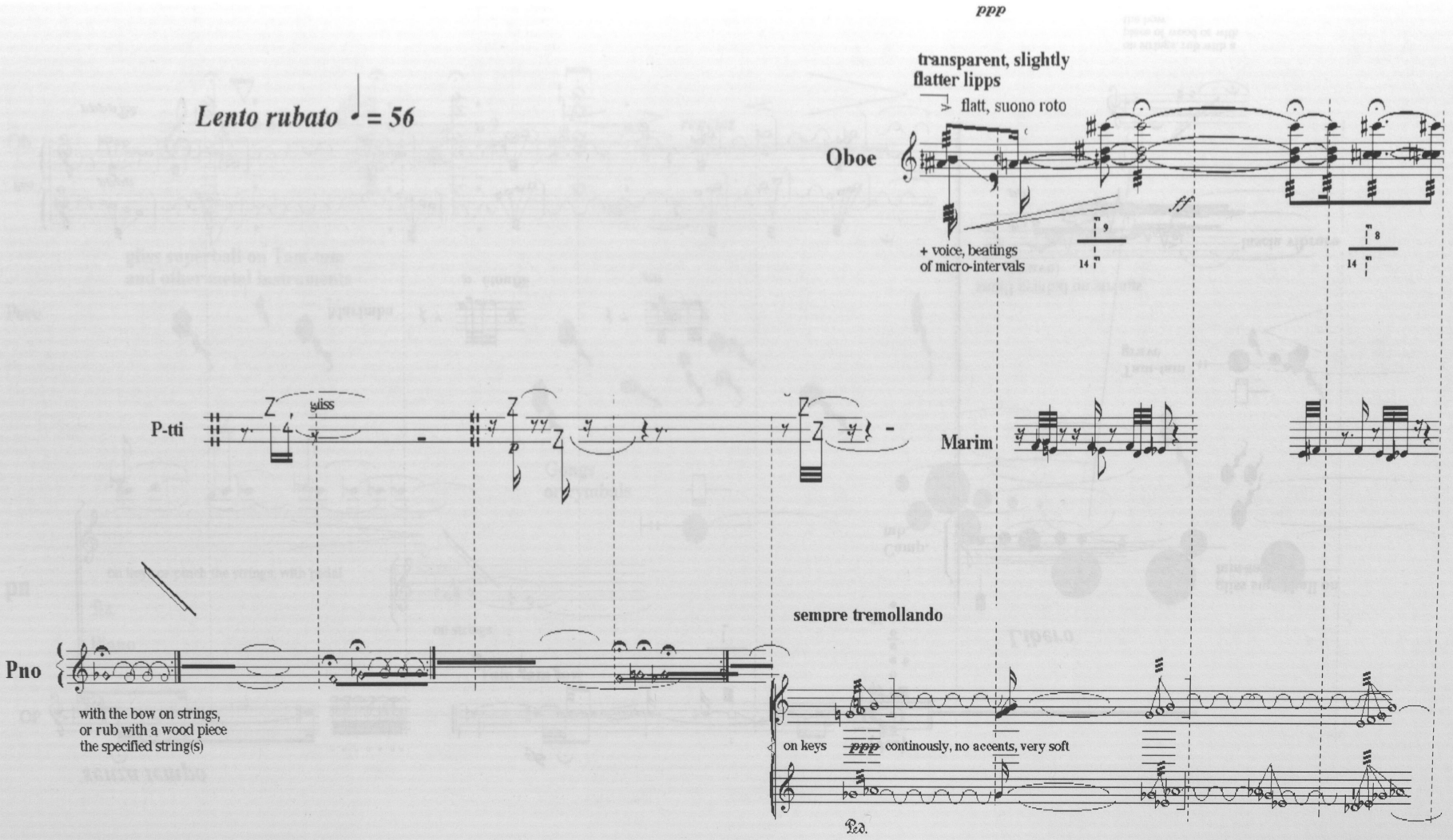

Accelerando e cresc
Ob
bisbigliando
Relax
Bongos
T-Toms
Timp
gliss
rullo
Tim
rullo, crescendo
Pno
pppp
on strings
(eco)
cymb. on str.
ppp

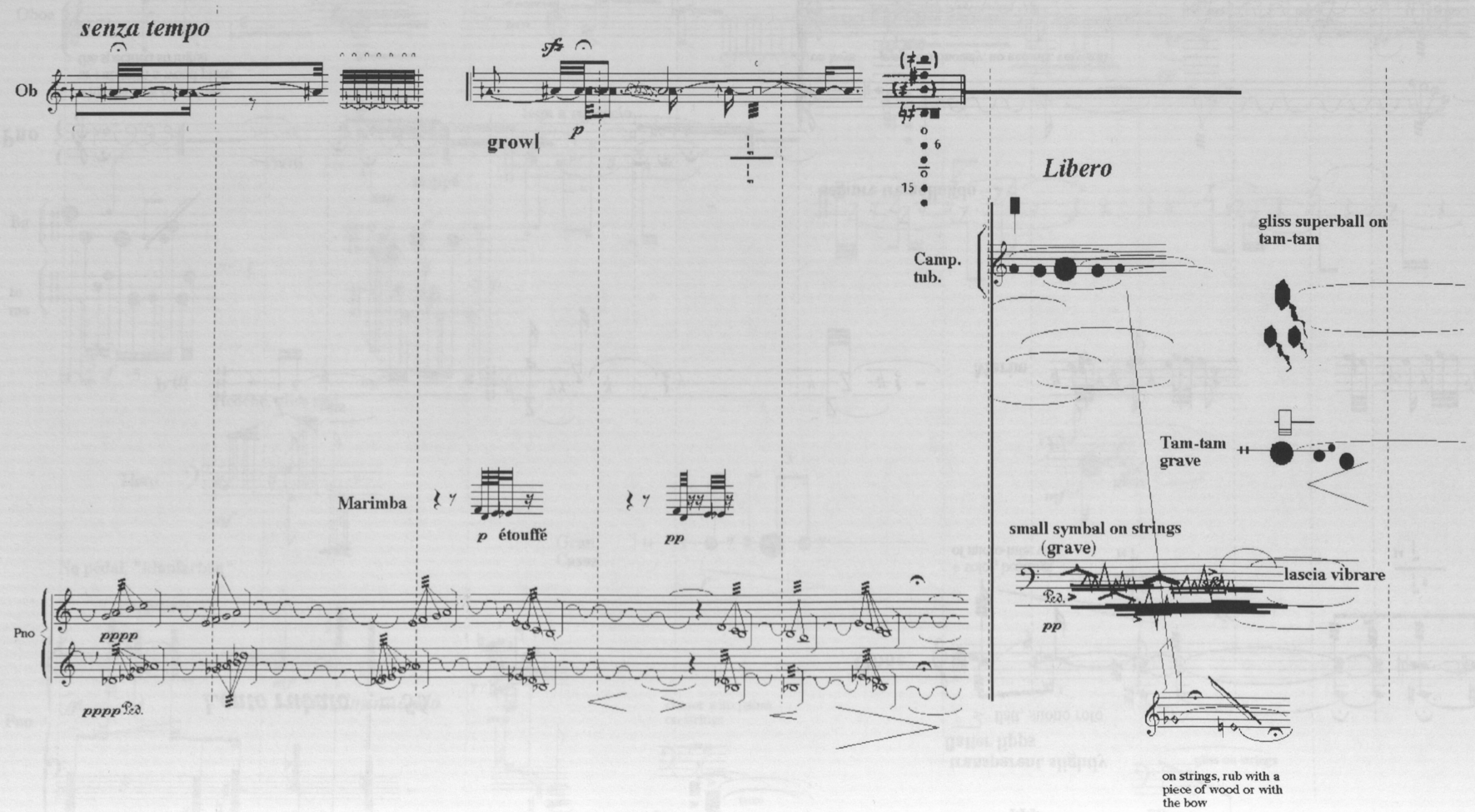

Accel ancora
Oboe
multisisounds
Sempre molto accell e cresc stridente
fff stacc
Bongos
T-Toms
rappidly, irregularly improvizing
Timp
rullo
avec les paumes
"klangfarben "like
on keys, no pedal
"klangfarben"
Pno
palms
(eco)
on keys
Ped.

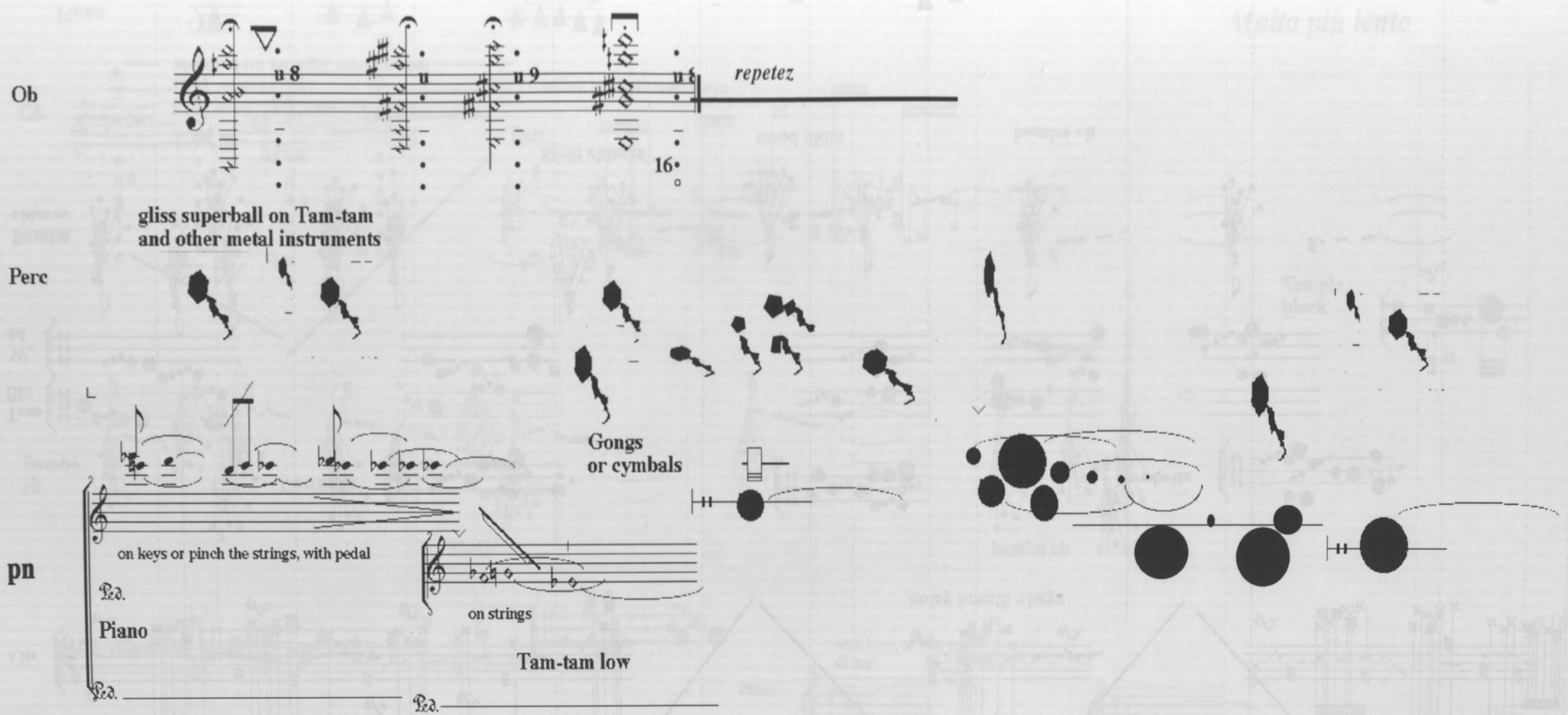
Spectaculoso ♩ = 40

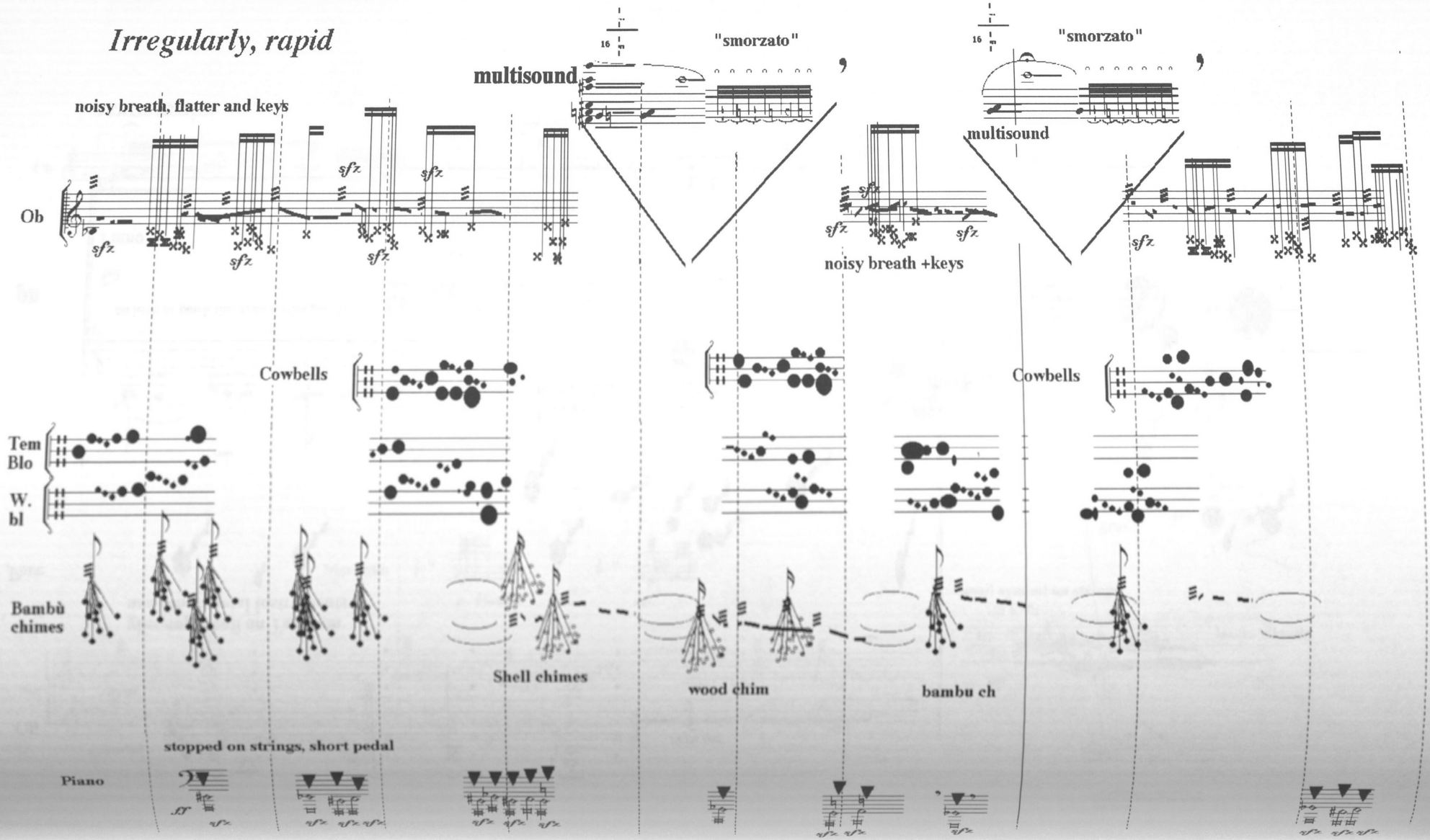


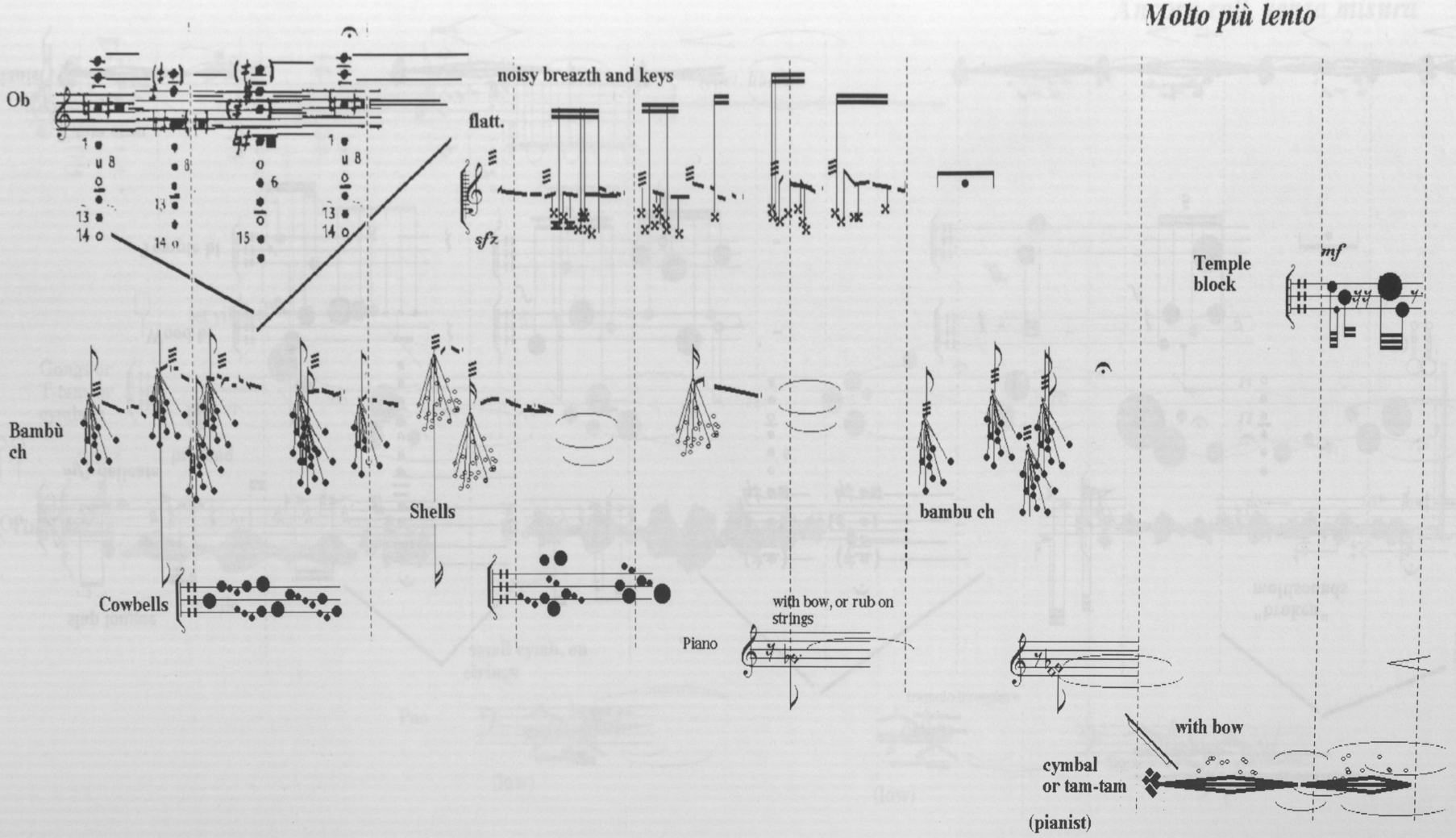

poco a poco molto diminuendo
Rall e calmando
Oboe
agitated
smorzato irregolare
smorz irreg e lento
smorzato soubtone
col legno a rovescio
legn a rovescio
Piatti
stoppé
Bg
to ms
ricoché, gliss ped
Timp
Gran Cassa
gliss
No pedal, "klanfarben"
precipitando
Molto diminuendo
Pno
cluster with palms on strings
(ecco)
gliss on strings
secco

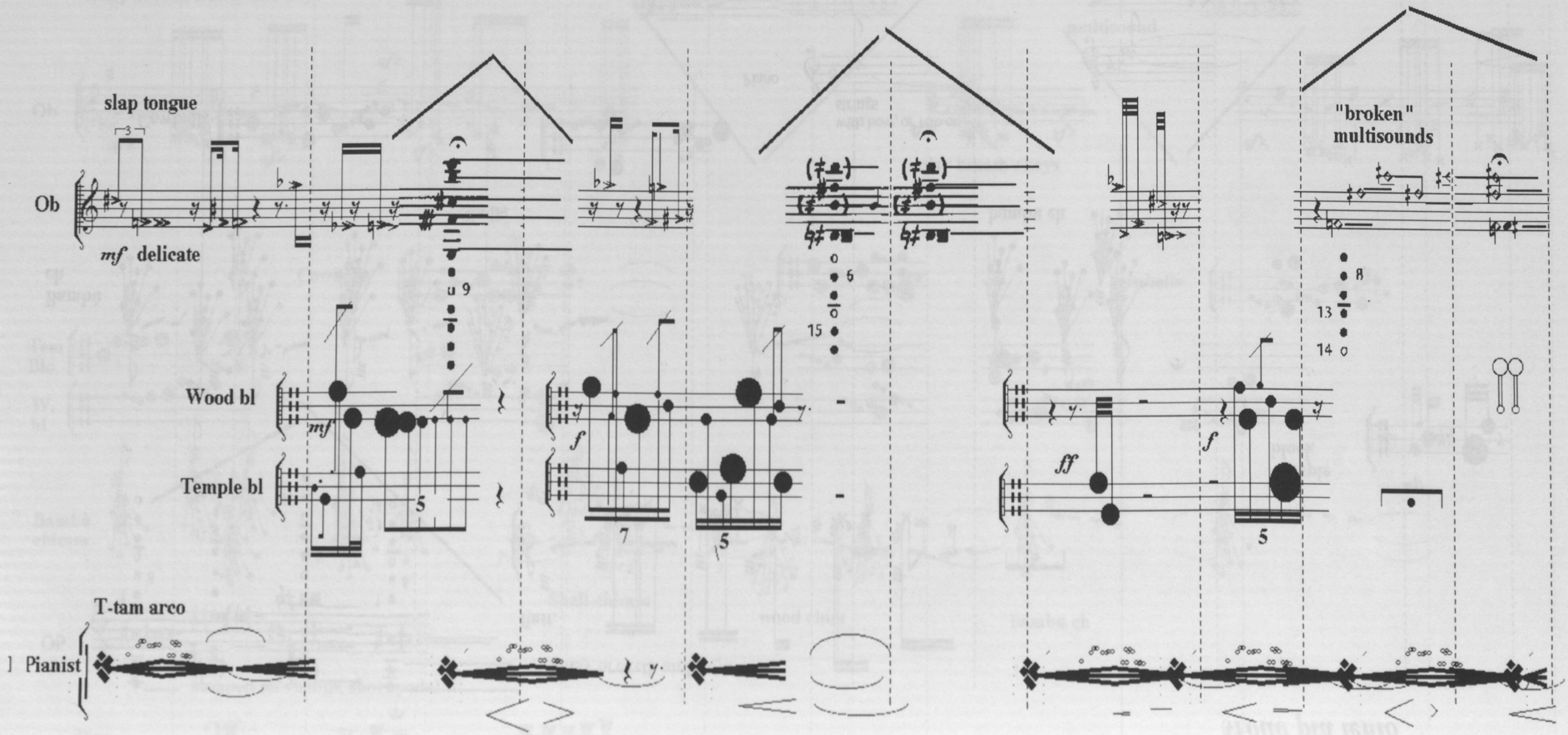

Lento rubato ♩ = 56
ppp
transparent, slightly flatter lipps
flatt, suono roto
Oboe
+ voice, beatings of micro-intervals
9
14
8
14
P-tti
glissando
Marim
Pno
with the bow on strings, or rub with a wood piece the specified string(s)
sempre tremollando
on keys
ppp
continously, no accents, very soft
Ped.

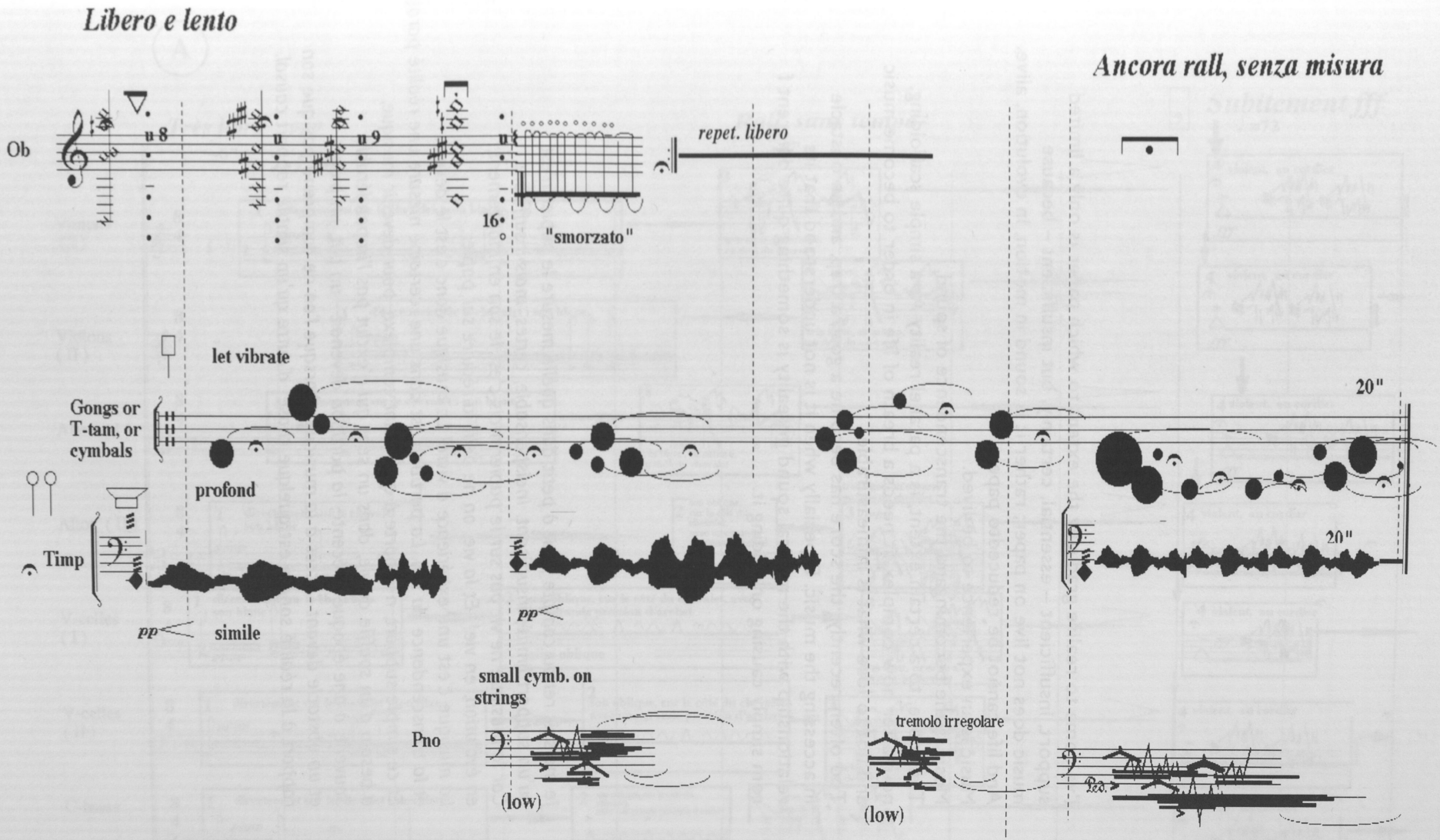

senza tempo
Ob
grow
p
Libero
Camp.
tub.
gliss superball on
tam-tam
Tam-tam
grave
Marimba
p étouffé
pp
small symbal on strings
(grave)
lascia vibrare
pp
Pno
pppp
pppp
on strings, rub with a
piece of wood or with
the bow


Ob
u 8
u
u 9
u 5
repetez
16
gliss superball on Tam-tam
and other metal instruments
Perc
Gongs
or cymbals
pn
on keys or pinch the strings, with pedal
Ped.
Piano
on strings
Tam-tam low
Ped.
Ped.


Irregularly, rapid
multisound
"smorzato"
multisound
"smorzato"
noisy breath, flatter and keys
Ob
noisy breath +keys
Cowbells
Cowbells
Tem Blo
W. bl
Bambù chimes
Shell chimes
wood chim
bambu ch
stopped on strings, short pedal
Piano


Molto più lento
Ob
noisy breazth and keys
flatt.
sfz
Temple block
mf
Bambù ch
Shells
bambu ch
Cowbells
with bow, or rub on strings
Piano
with bow
cymbal or tam-tam
(pianist)


slap tongue
Ob
mf delicate
"broken"
multisounds
Wood bl
Temple bl
T-tam arco
Pianist


Libero e lento
Ancora rall, senza misura
Ob
repet. libero
"smorzato"
let vibrate
Gongs or
T-tam, or
cymbals
profond
20"
Timp
pp
simile
pp
small cymb. on
strings
Pno
(low)
tremolo irregolare
(low)

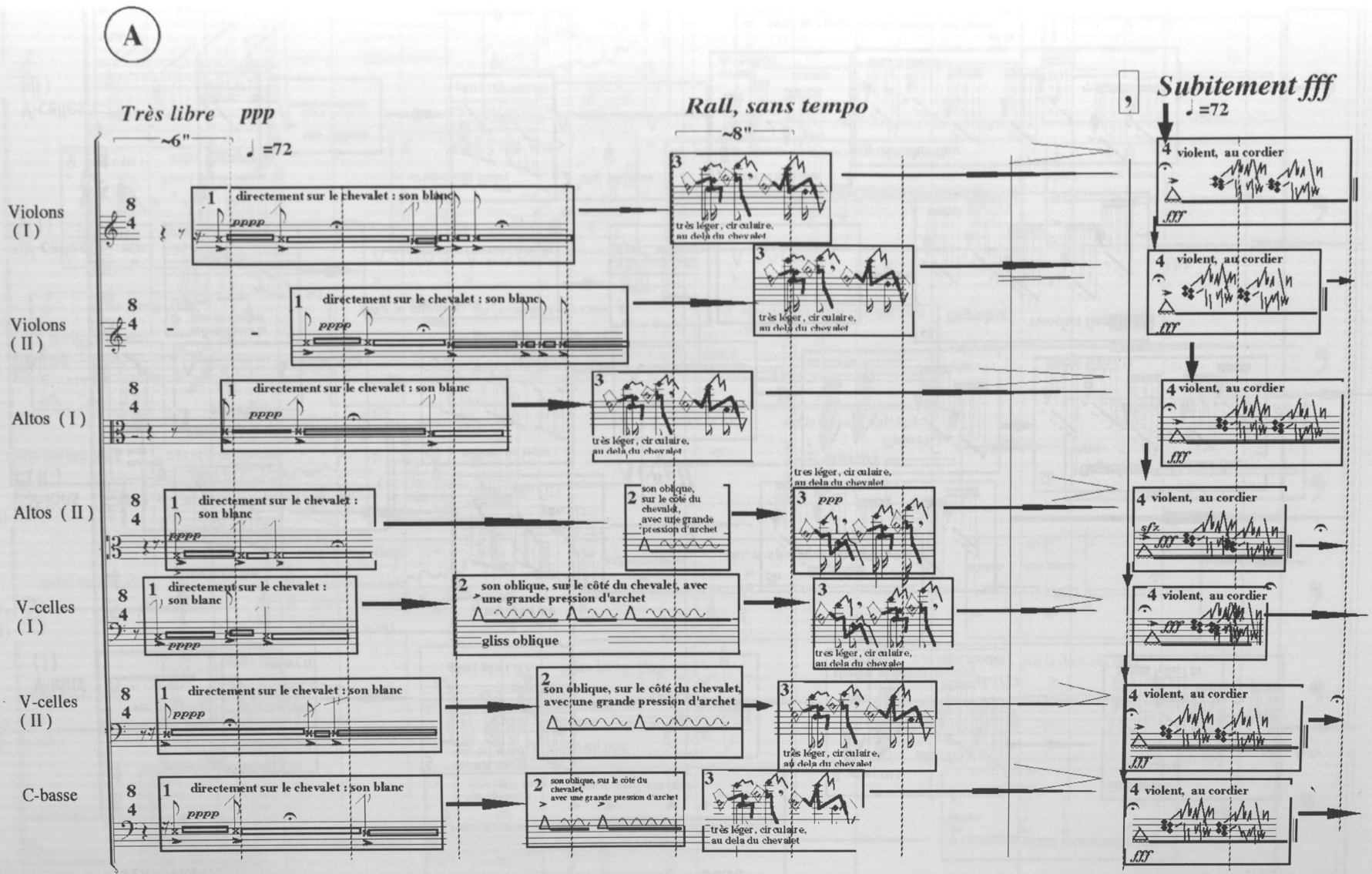
I've come to realise gradually the extent to which paper is only a limited support, insufficient – essential, certainly, but insufficient – because music does not live on paper; rather it is sound in motion, in evolution, alive. And life cannot be reducedto paper.
Music is an experience to be lived.
Music is the becomingand the transcendence of sound.
The score, to a certain extent, is a parallel reality As a simple scaffolding, no matter how complex, it needs a breath of life in order to become music and not to lose what is immeasurable.
Too often recently, the score has become a goal, a trap, and an obstacle in accessing the music. Especially when it is not understood that its relationship with the musical sound in reality is something quite different f rom simply causing or guiding it.

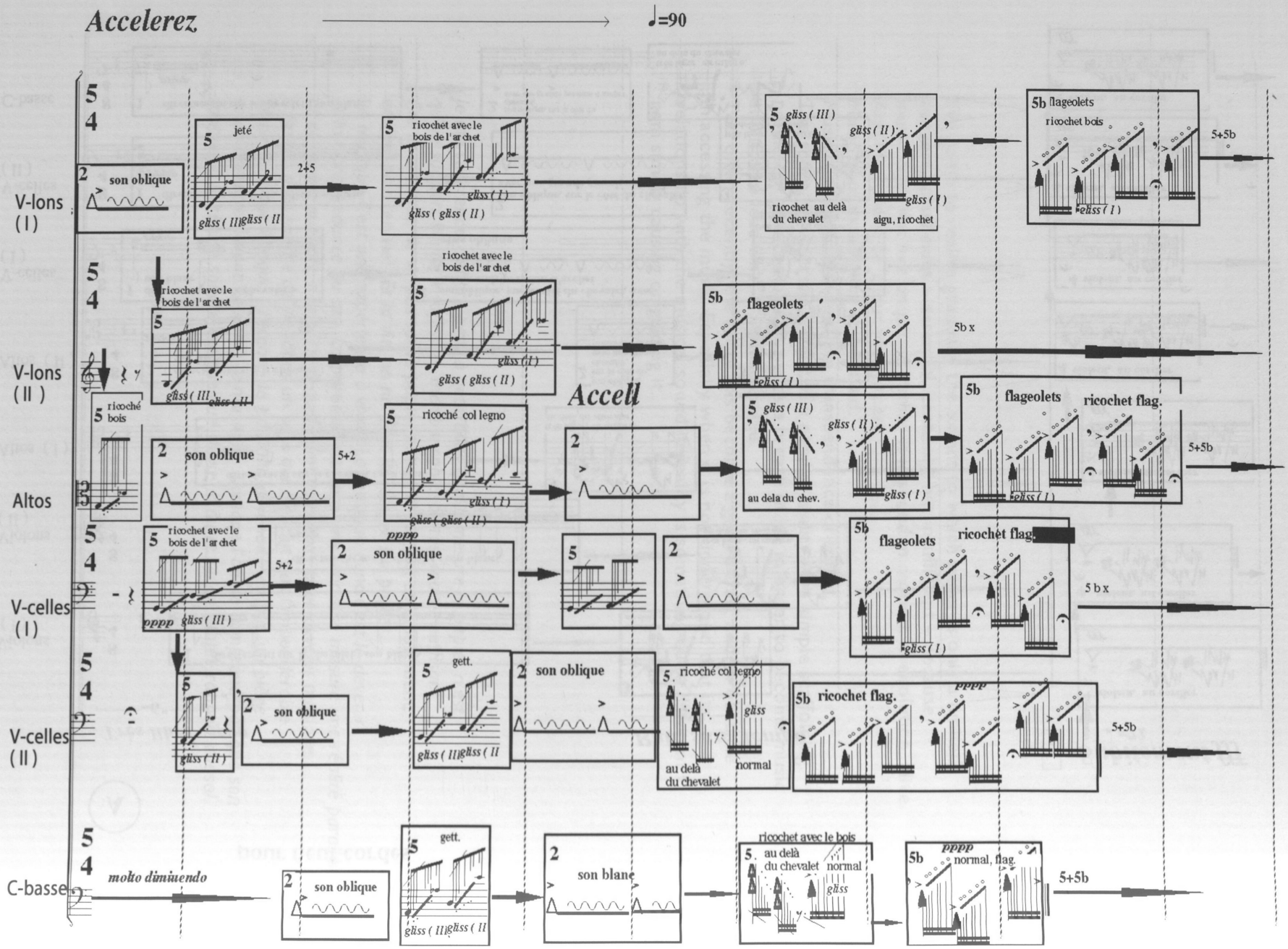
Je me suis rendu compte petit à petit dans quelle mesure le papier n'est qu'un support limité, insuffisant. Indispensable, certes, mais insuffisant. Car la musique ne vit pas sur le papier mais c'est le son en mouvement, en évolution, en vie! Et la vie, on ne peut la réduire sur papier.
La musique c'est une expérience à vivre! La musique donc c'est le devenir et la transcendance du son. La partition est dans une certaine mesure une réalité parallèle. Et ce simple support, n'importe à quel point complexe, pour devenir musique, a besoin d'un souffle de vie, dans un sens qui n'exclut pas l'impondérable. Souvent, à une époque récente, la partition devenait un but, un piège et un obstacle devant l'accès à la musique. Lorsque l'on ne comprend pas que son rapport à la réalité sonore est quelque chose d'autre qu'un simple rapport causal.

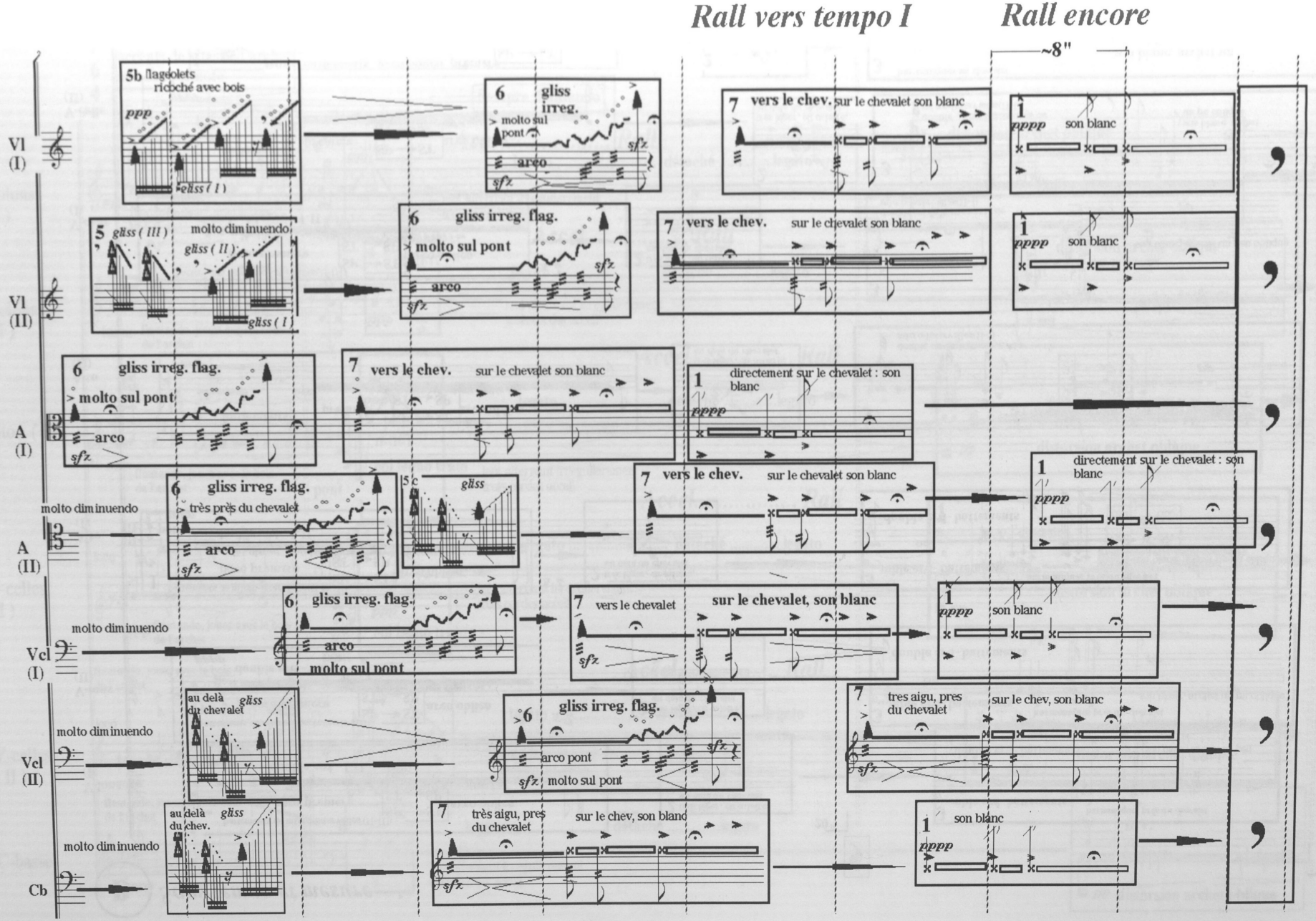
NOUVELLE AXE (VII)

pour neuf cordes

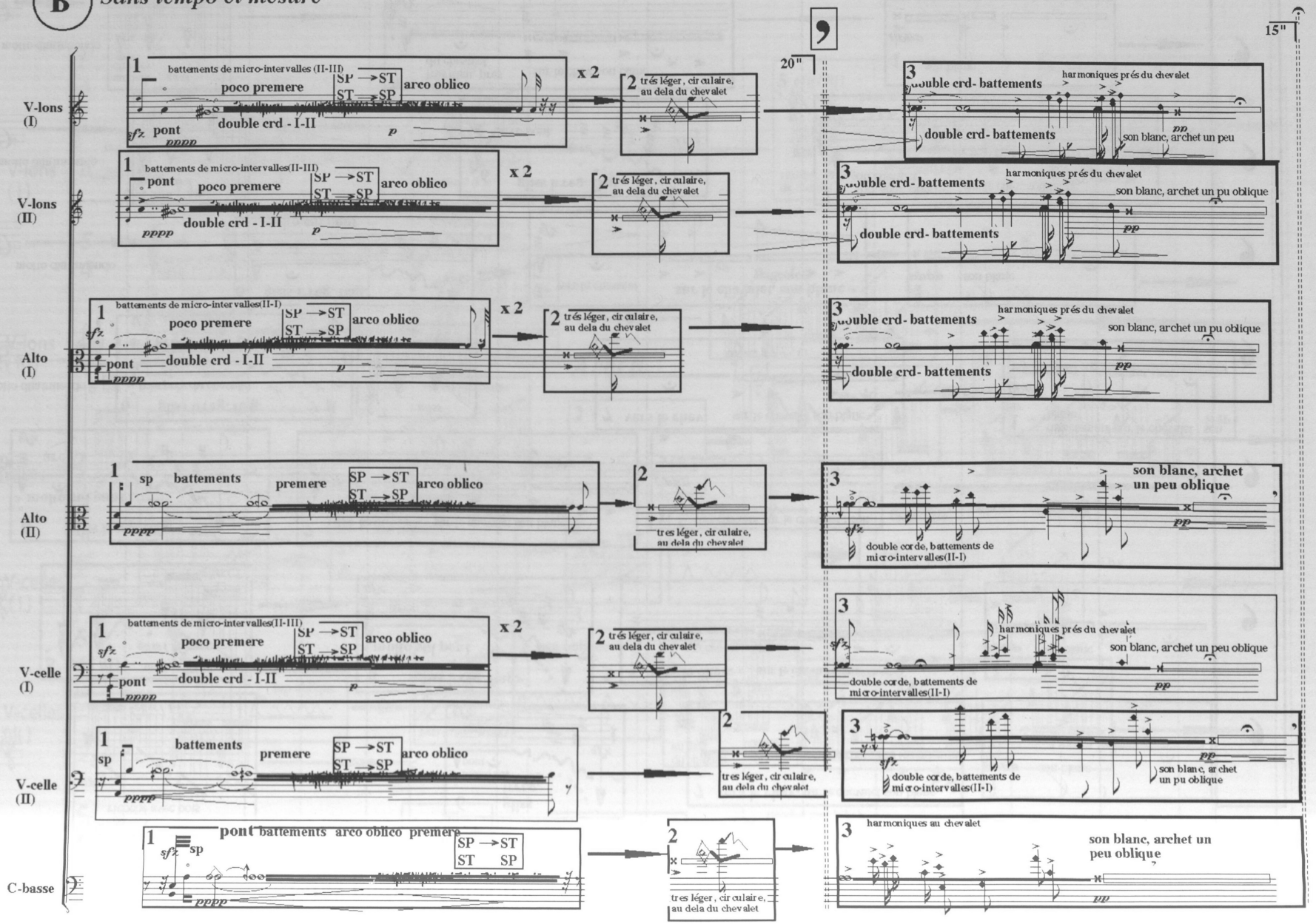
ANA-MARIA AVRAM

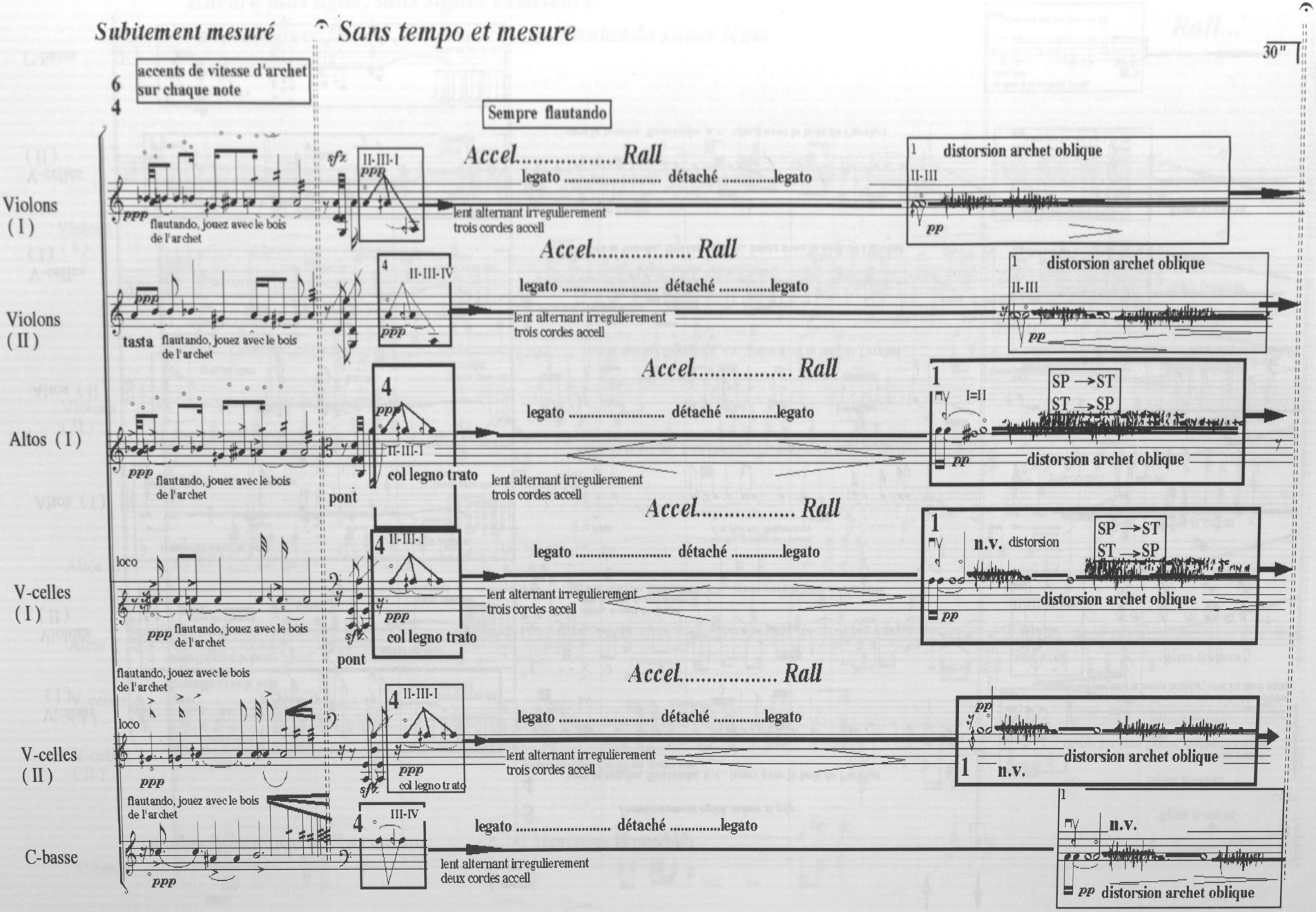


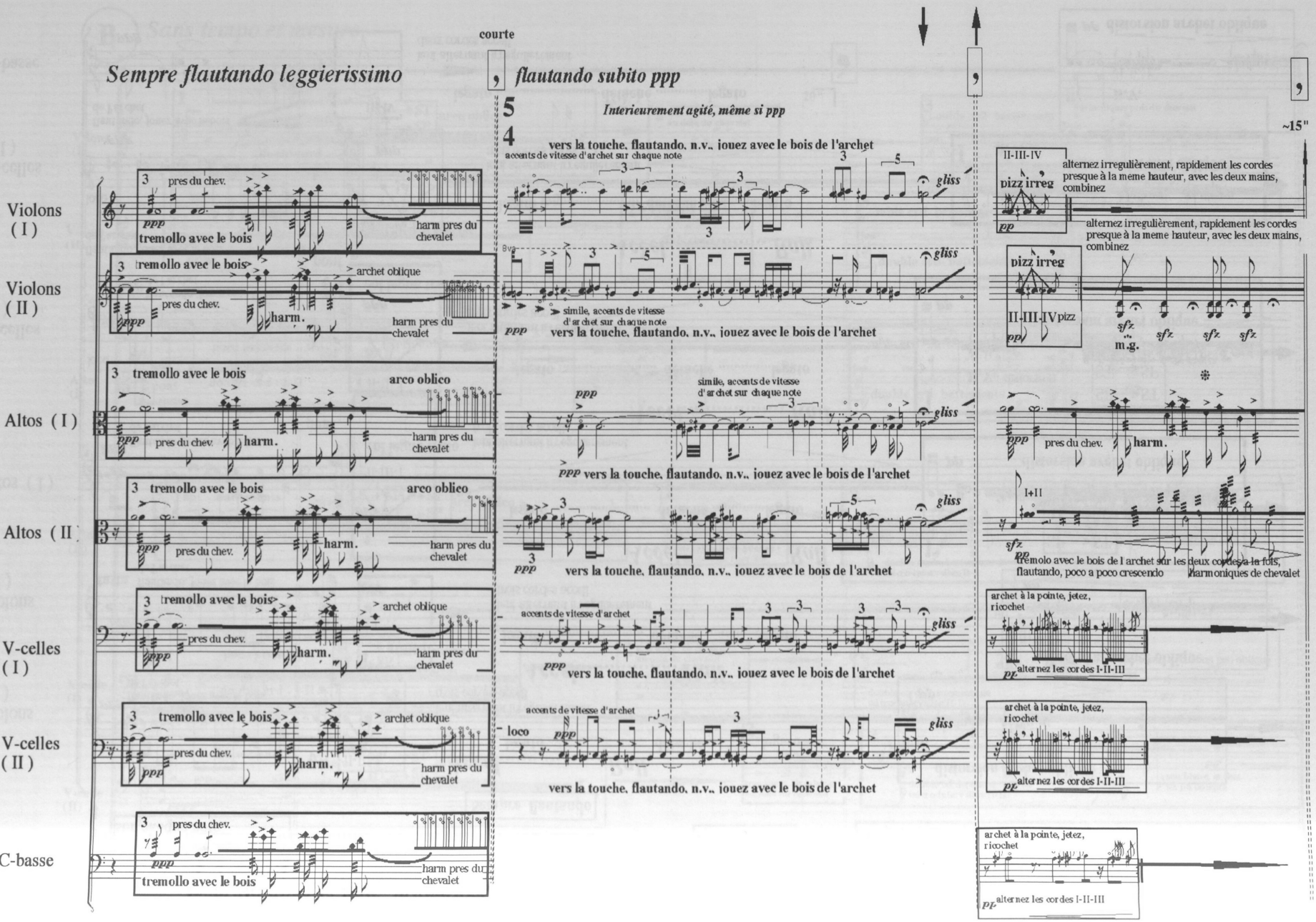

Accelerez
♩=90
V-lons (I)
V-lons (II)
Altos
V-celles (I)
V-celles (II)
C-basse
son oblique
jeté
2+5
ricochet avec le bois de l'archet
gliss (I)
gliss (gliss (II)
gliss (III)
gliss (II)
ricochet au delà du chevalet
aigu, ricochet
5b flageolets
ricochet bois
5+5b
5b x
ricoché bois
5+2
ricoché col legno
Accell
au dela du chev.
ricochet flag.
pppp
gett.
au delà du chevalet
normal
gliss
son blanc
normal, flag.
molto diminuendo


Rall vers tempo I
Rall encore
~8"
Vl (I)
Vl (II)
A (I)
A (II)
Vcl (I)
Vcl (II)
Cb
5b flageolets ricoché avec bois
ppp
gliss (I)
6 gliss irreg.
molto sul pont
arco
sfz
7 vers le chev. sur le chevalet son blanc
1 pppp son blanc
5 gliss (III) molto diminuendo
gliss (II)
6 gliss irreg. flag.
molto sul pont
7 vers le chev. sur le chevalet son blanc
1 directement sur le chevalet : son blanc
5c gliss
très près du chevalet
7 vers le chevalet sur le chevalet, son blanc
au delà du chevalet gliss
arco pont
7 tres aigu, pres du chevalet sur le chev, son blanc
au delà du chev.
7 très aigu, pres du chevalet sur le chev, son blanc

B *Sans tempo et mesure*




Subitement mesuré
Sans tempo et mesure
30"
accents de vitesse d'archet sur chaque note
Sempre flautando
Violons (I)
Violons (II)
Altos (I)
V-celles (I)
V-celles (II)
C-basse
Accel..... Rall
legato ..... détaché .....legato
lent alternant irregulierement trois cordes accell
lent alternant irregulierement deux cordes accell
flautando, jouez avec le bois de l'archet
tasta
col legno trato
pont
loco
distorsion archet oblique
n.v.
SP →ST
ST →SP
I=II
II-III-I
II-III-IV
III-IV
ppp
pp
sfz
259


courte
Sempre flautando leggierissimo
flautando subito ppp
Interieurement agité, même si ppp
~15"
Violons (I)
Violons (II)
Altos (I)
Altos (II)
V-celles (I)
V-celles (II)
C-basse
pres du chev.
tremollo avec le bois
harm pres du chevalet
archet oblique
harm.
arco oblico
vers la touche, flautando, n.v., jouez avec le bois de l'archet
accents de vitesse d'archet sur chaque note
simile, accents de vitesse d'archet sur chaque note
accents de vitesse d'archet
gliss
loco
II-III-IV
pizz irreg
II-III-IV pizz
alternez irregulièrement, rapidement les cordes presque à la meme hauteur, avec les deux mains, combinez
m.g.
I+II
tremolo avec le bois de l archet sur les deux cordes a la fois, flautando, poco a poco crescendo
harmoniques de chevalet
archet à la pointe, jetez, ricochet
alternez les cordes I-II-III

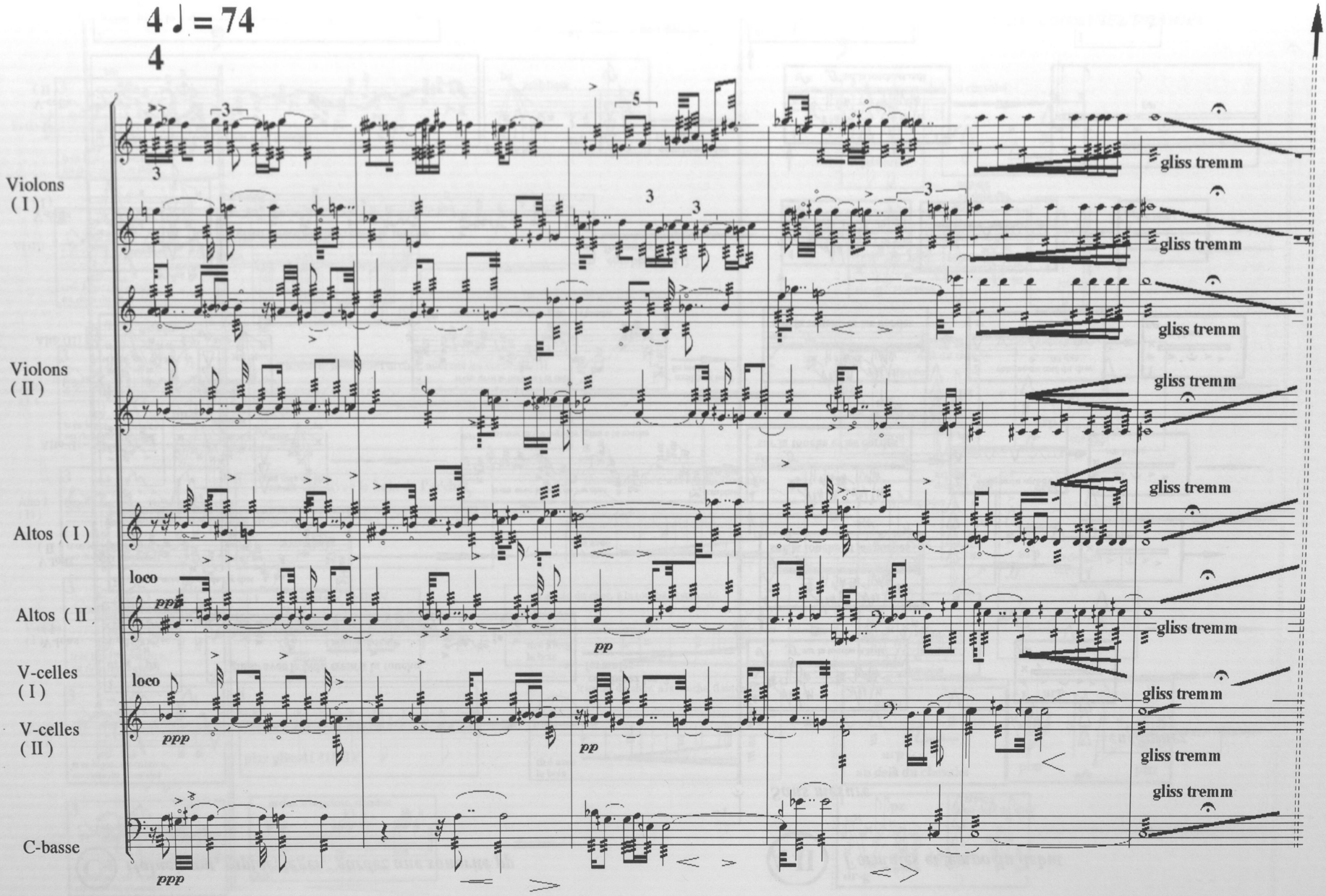
Encore plus agité, sans signes extérieurs

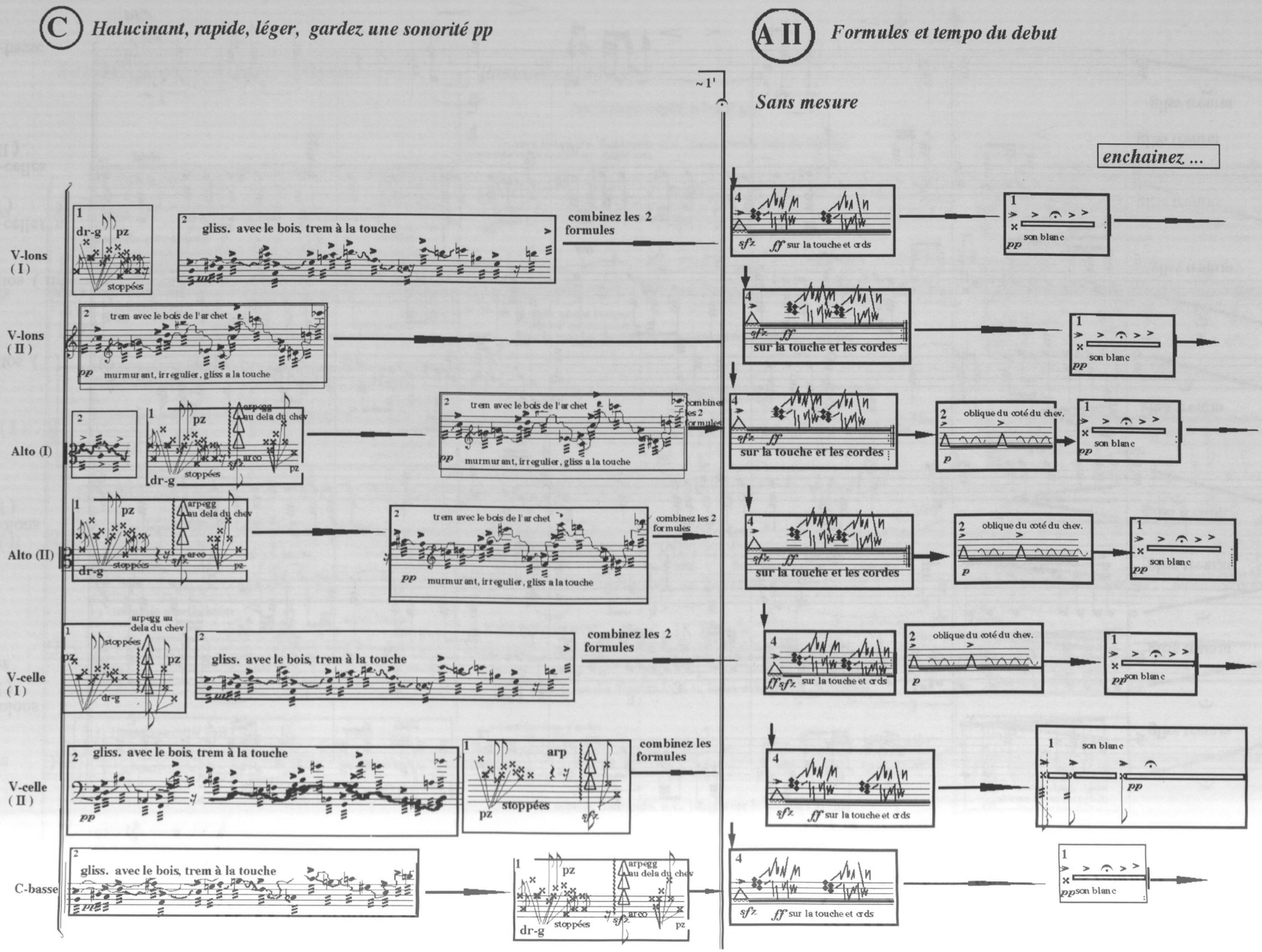
tremolo avec le bois, murmuré, ppp, flautando super léger

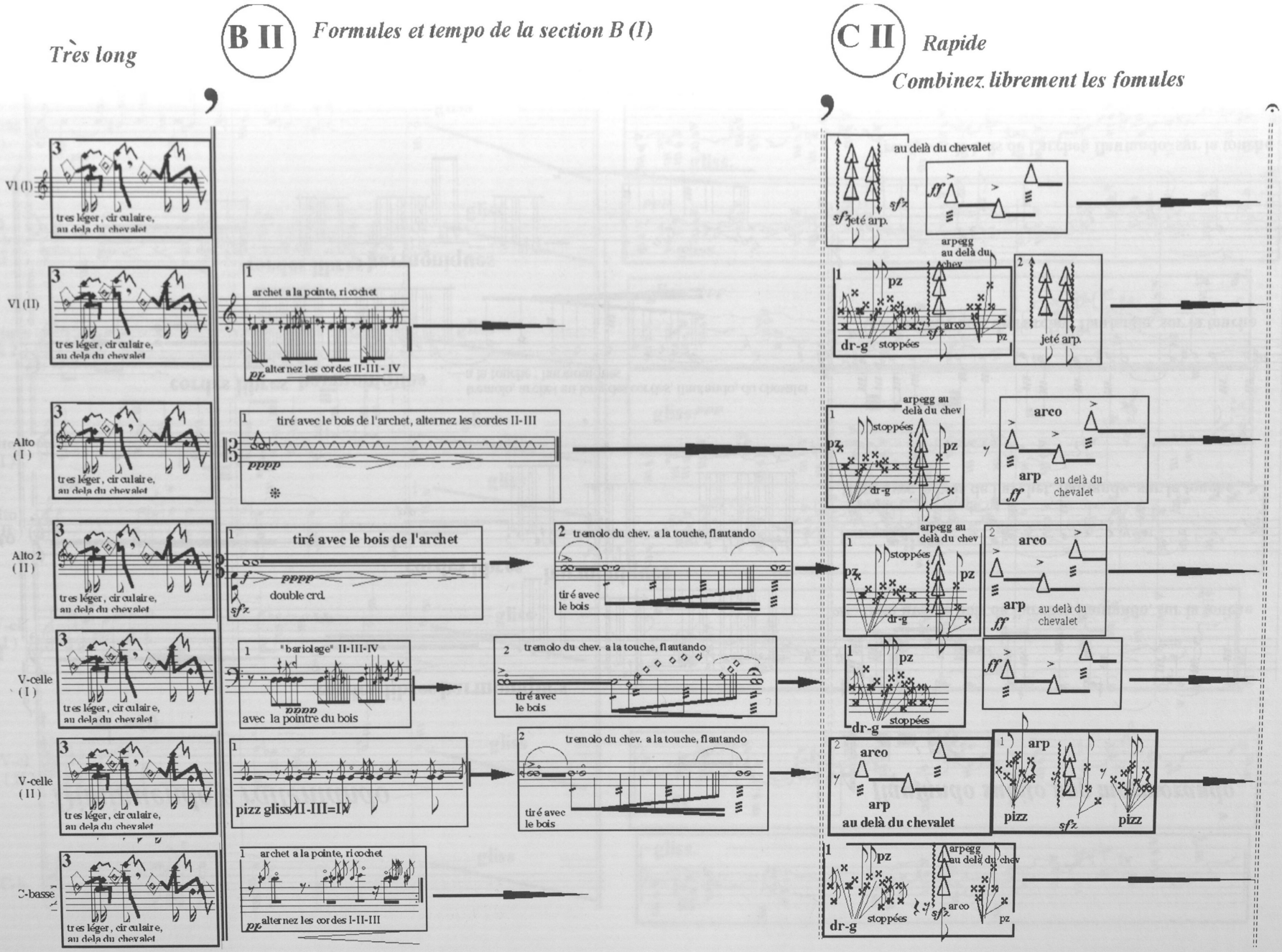
Rall...

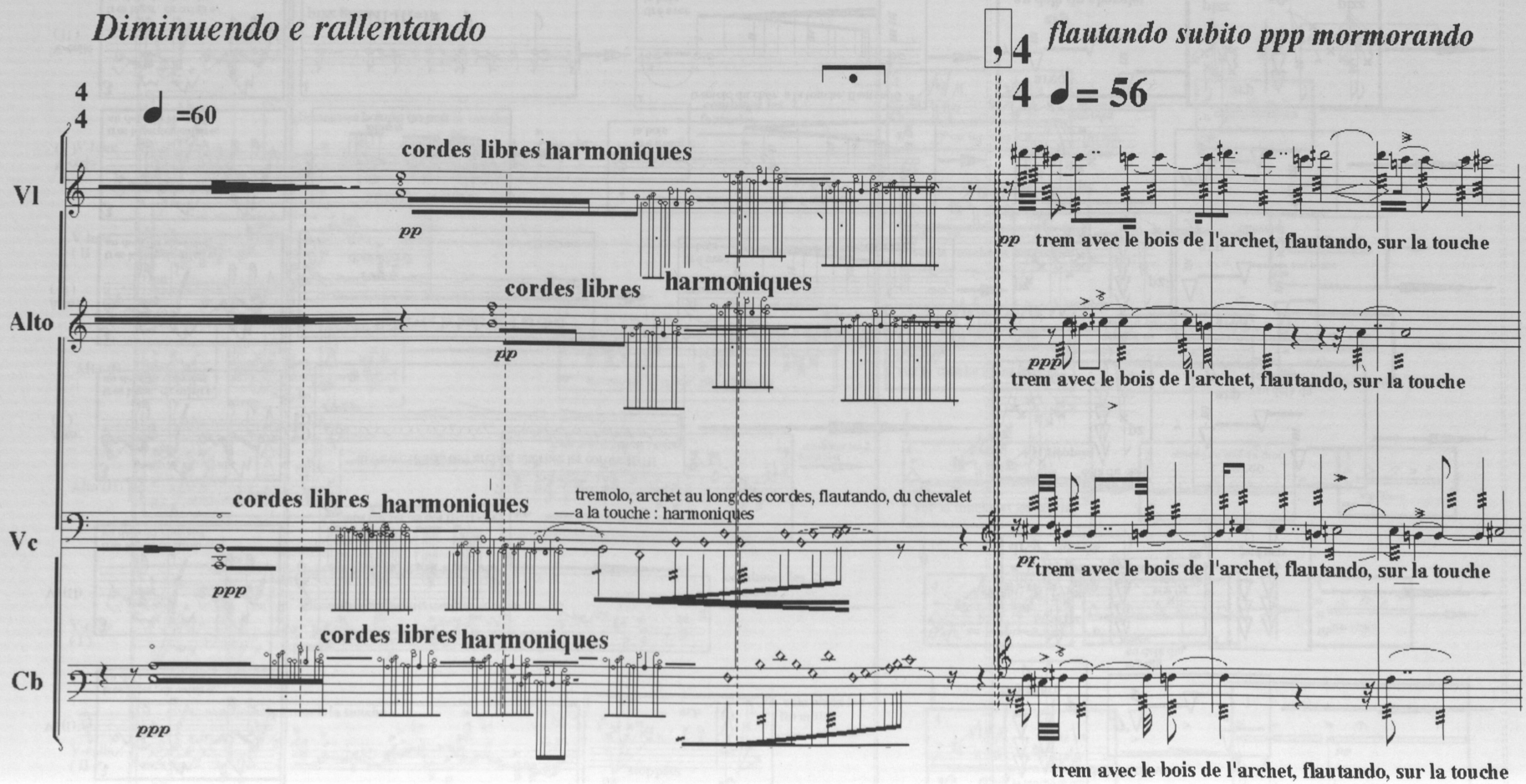
4 ♩. = 74

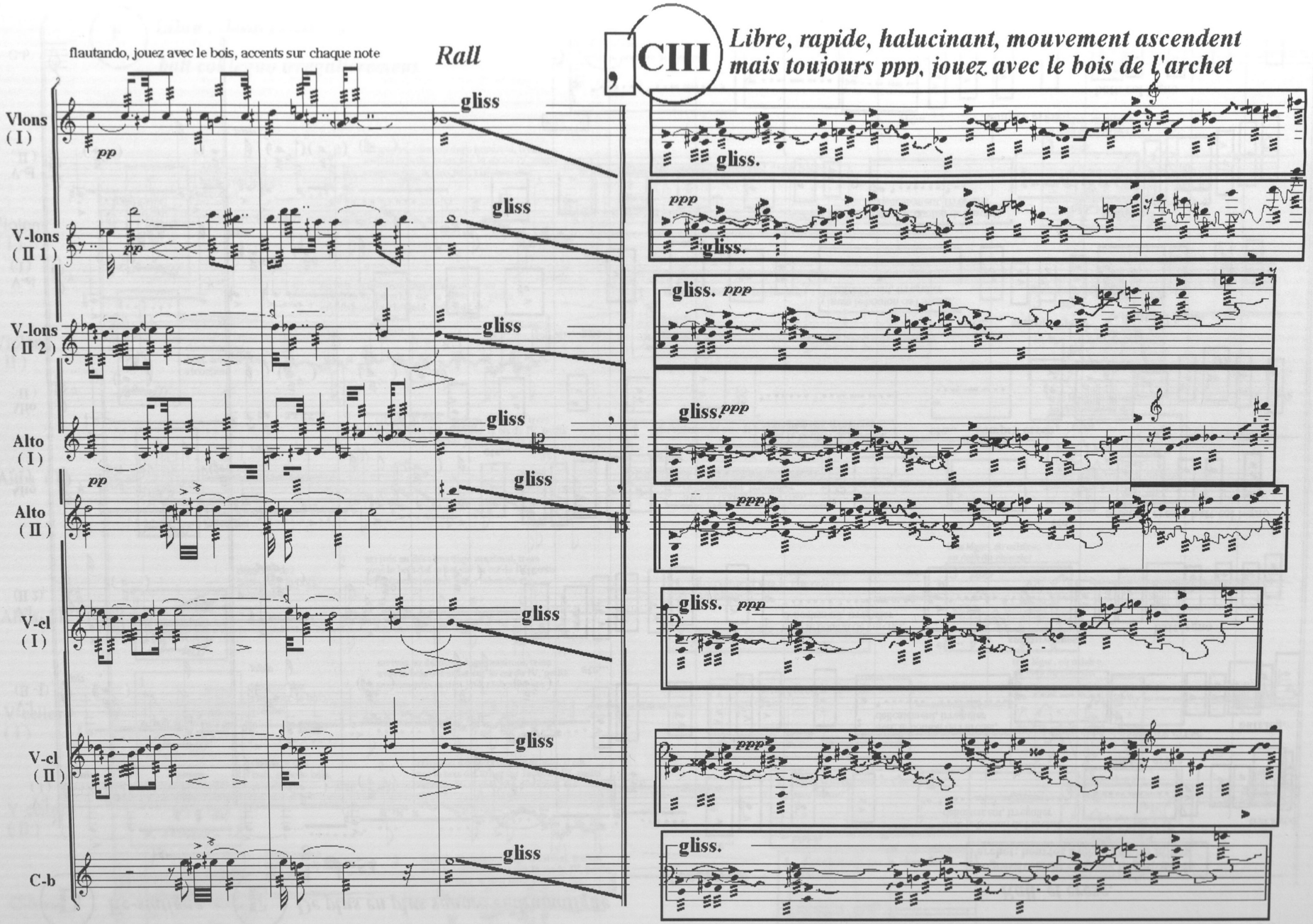
4

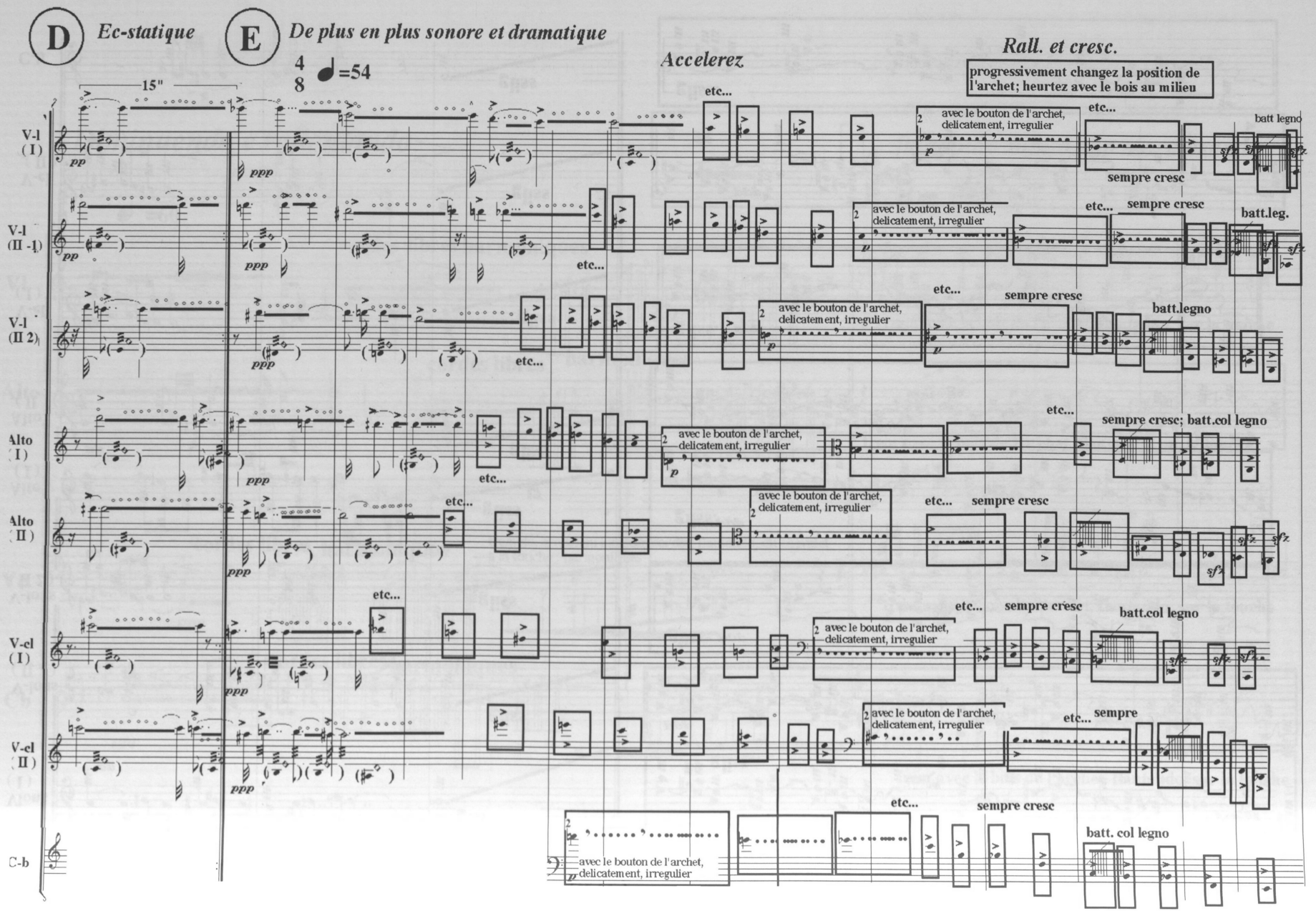



C
Halucinant, rapide, léger, gardez une sonorité pp
A II
Formules et tempo du debut
~1'
Sans mesure
enchainez ...
V-lons (I)
V-lons (II)
Alto (I)
Alto (II)
V-celle (I)
V-celle (II)
C-basse
combinez les 2 formules
combinez les formules
gliss. avec le bois, trem à la touche
trem avec le bois de l'archet
murmurant, irregulier, gliss a la touche
sur la touche et les cordes
sur la touche et crds
oblique du coté du chev.
son blanc
arpegg au dela du chev
stoppées
arco
dr-g
pz
arp


Très long
B II
Formules et tempo de la section B (I)
C II
Rapide
Combinez librement les fomules
Vl (I)
Vl (II)
Alto (I)
Alto 2 (II)
V-celle (I)
V-celle (II)
C-basse
tres léger, circulaire, au dela du chevalet
archet a la pointe, ricochet
pz
alternez les cordes II-III - IV
tiré avec le bois de l'archet, alternez les cordes II-III
pppp
double crd.
tremolo du chev. a la touche, flautando
tiré avec le bois
"bariolage" II-III-IV
avec la pointe du bois
pizz gliss II-III=IV
alternez les cordes I-II-III
au delà du chevalet
jeté arp.
arpegg au delà du chev
dr-g
stoppées
arco
arp
pizz


Diminuendo e rallentando
flautando subito ppp mormorando
4 = 56
=60
Vl
Alto
Vc
Cb
cordes libres harmoniques
pp
trem avec le bois de l'archet, flautando, sur la touche
ppp
tremolo, archet au long des cordes, flautando, du chevalet
—a la touche : harmoniques
pp


flautando, jouez avec le bois, accents sur chaque note
Rall
CIII
Libre, rapide, halucinant, mouvement ascendent
mais toujours ppp, jouez avec le bois de l'archet
Vlons (I)
V-lons (II 1)
V-lons (II 2)
Alto (I)
Alto (II)
V-cl (I)
V-cl (II)
C-b
pp
ppp
gliss
gliss.

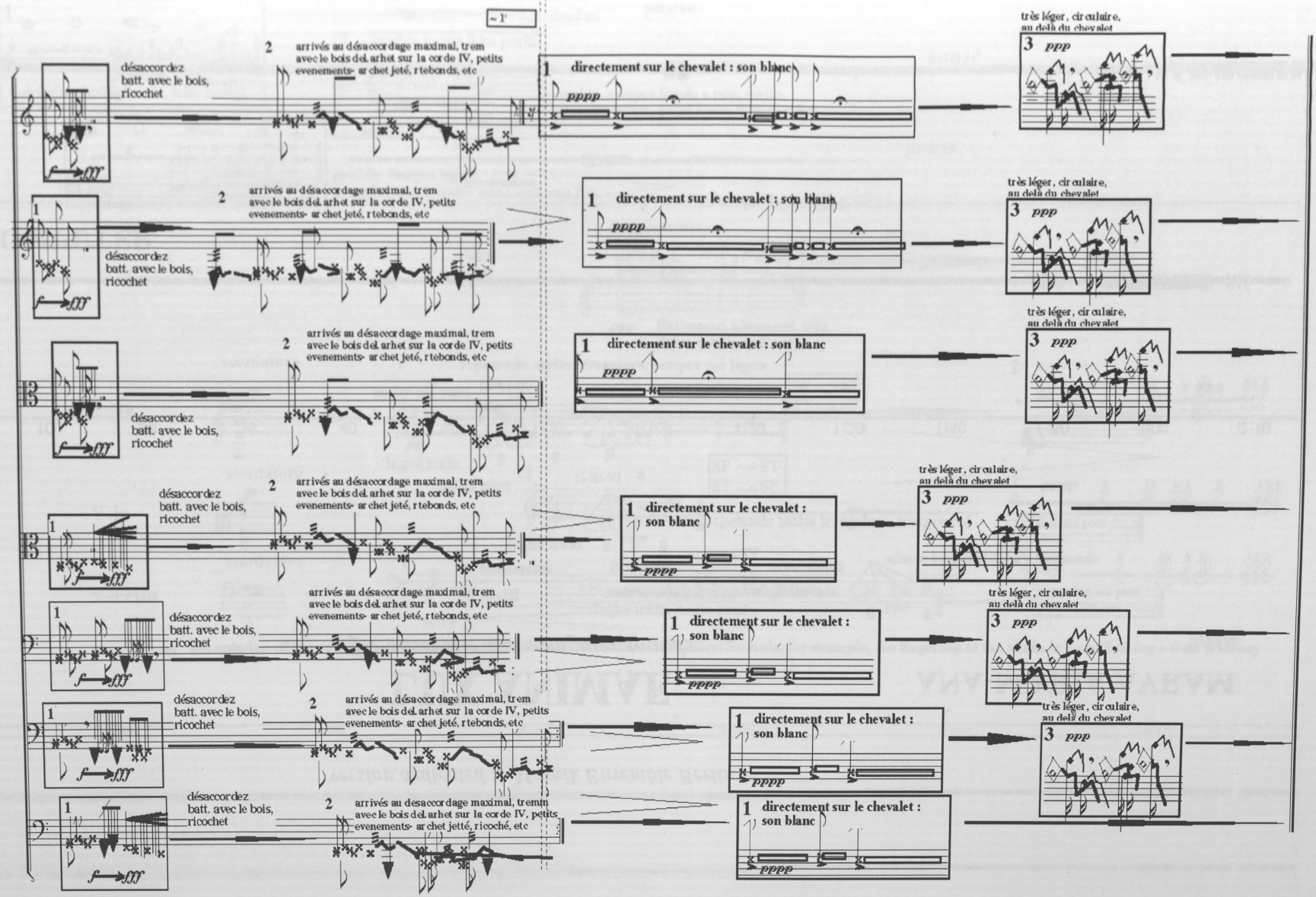

D
Ec-statique
E
De plus en plus sonore et dramatique
4/8 ♩=54
Accelerez
Rall. et cresc.
progressivement changez la position de l'archet; heurtez avec le bois au milieu
15"
V-l (I)
V-l (II -1)
V-l (II 2)
Alto (I)
Alto (II)
V-cel (I)
V-cel (II)
C-b
pp
ppp
etc...
avec le bouton de l'archet, delicatement, irregulier
sempre cresc
batt legno
batt.leg.
batt.legno
sempre cresc; batt.col legno
batt.col legno
sempre
batt. col legno

F

Libre : désaccordez la corde IV

batt col legno irregulièrement

A IV



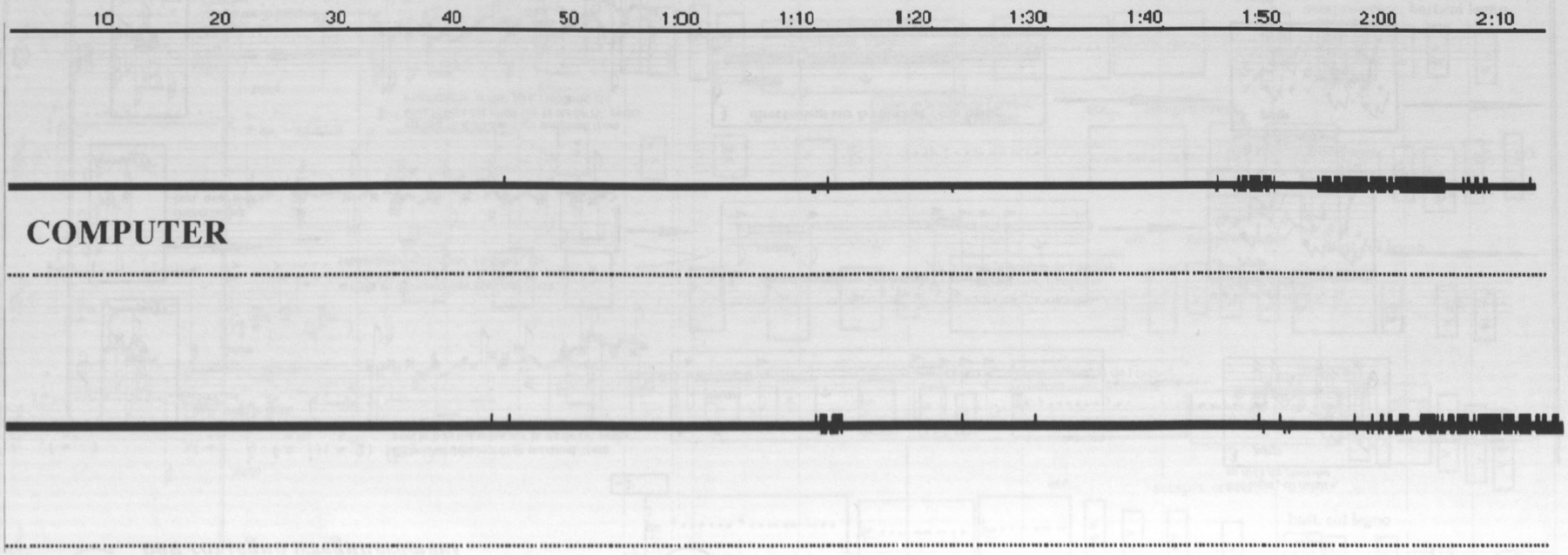
version dedicated to Mosaik Ensemble Berlin

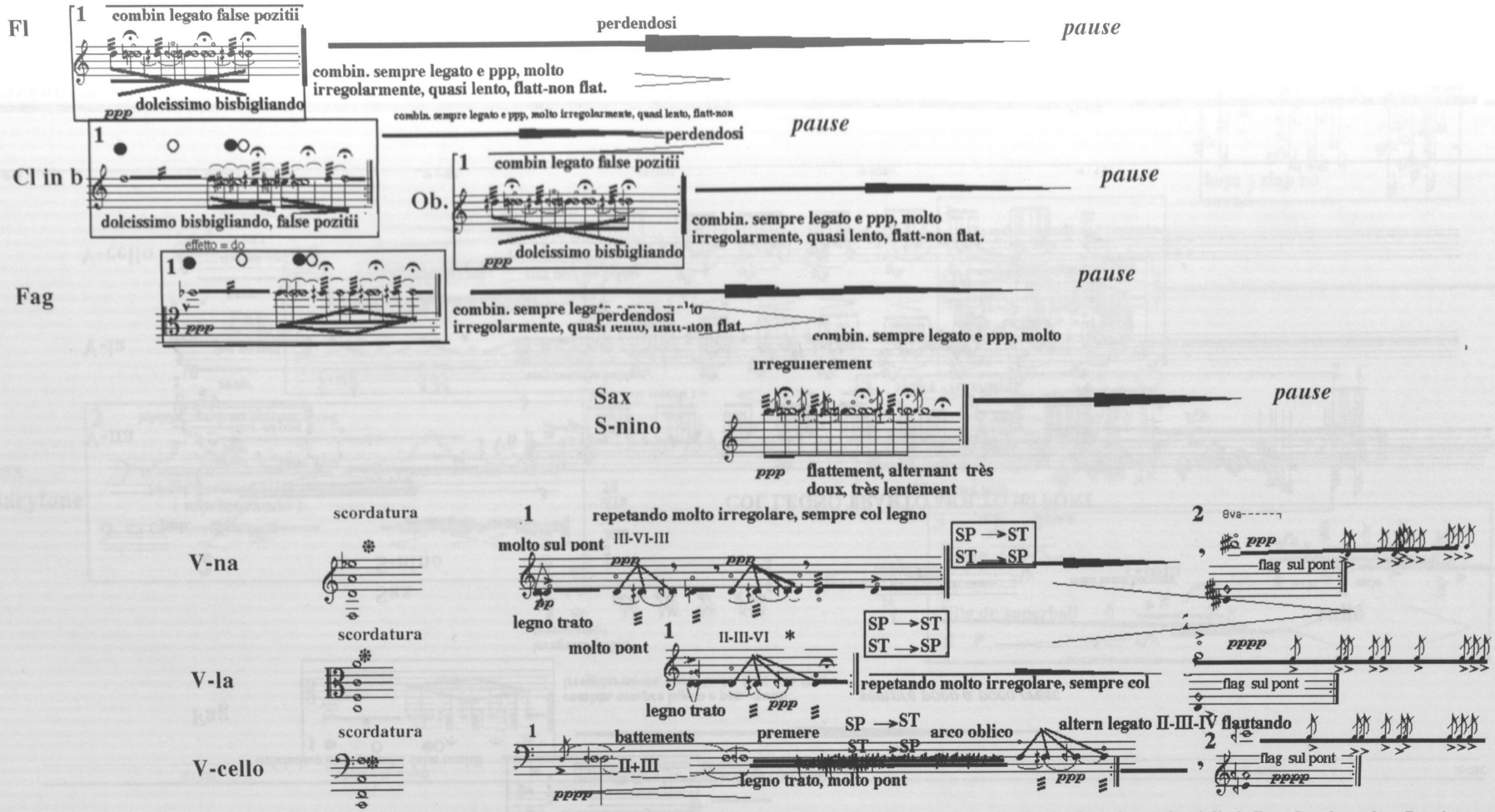
LUX ANIMAE

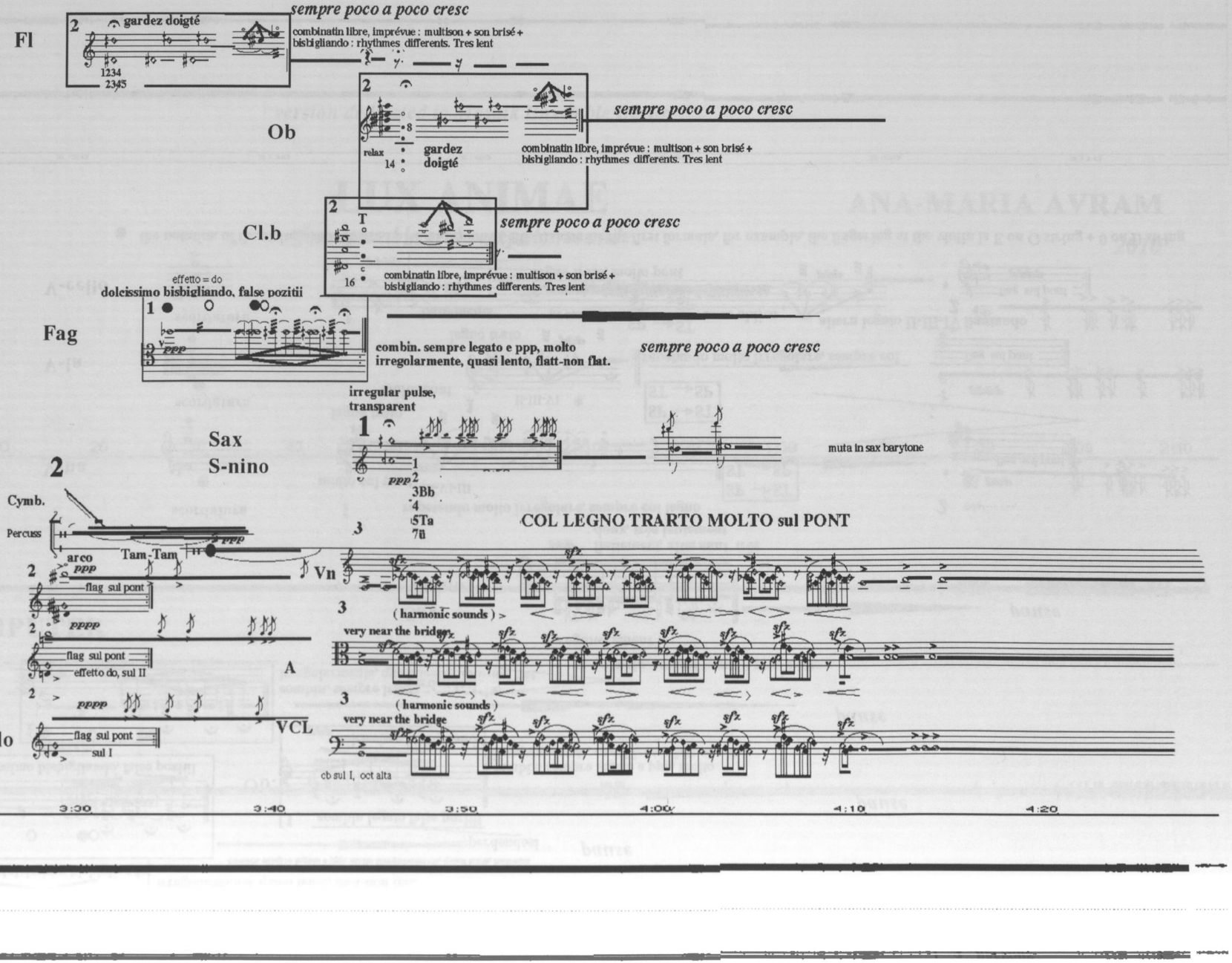
for ensemble and computer sounds

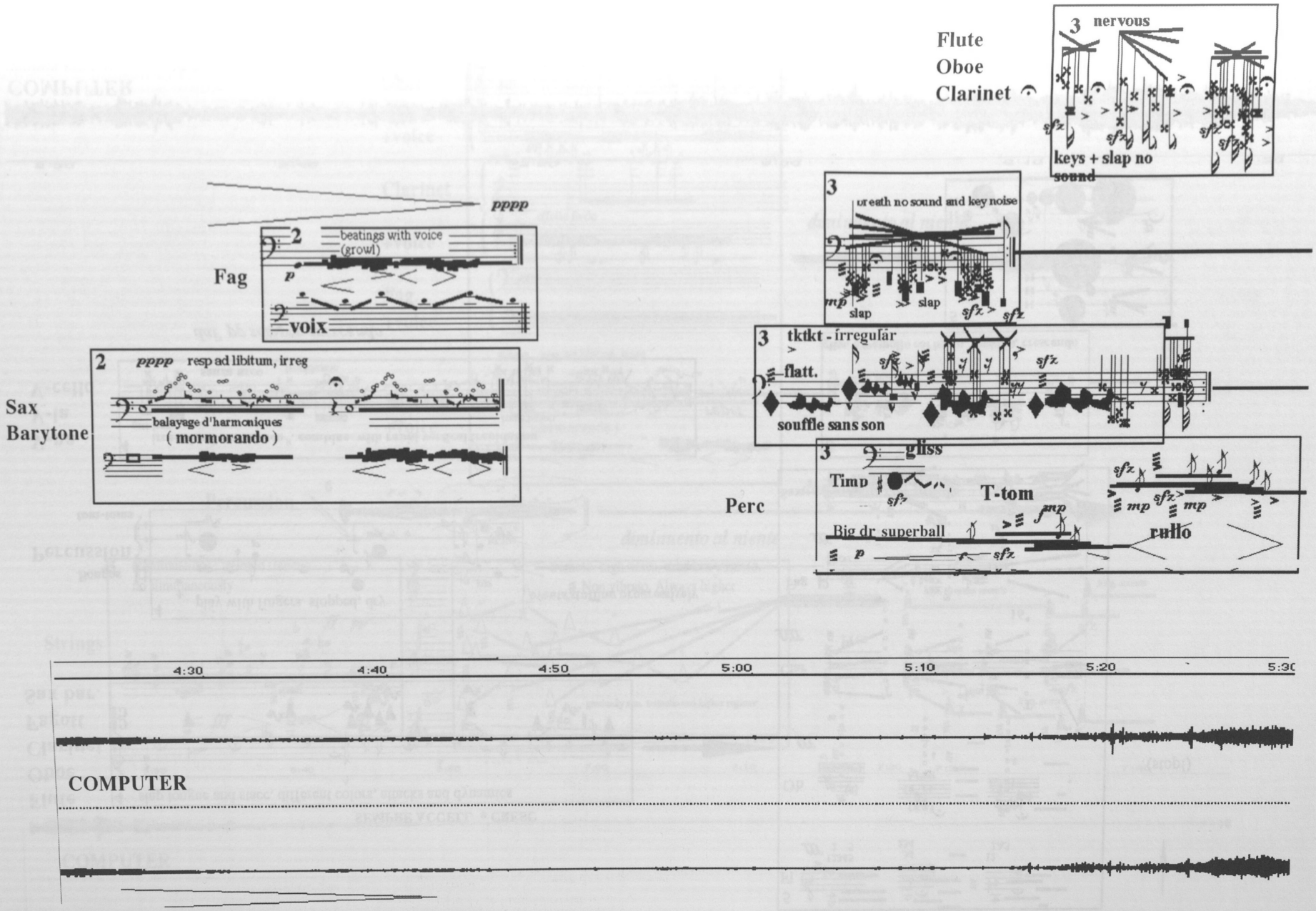
ANA-MARIA AVRAM

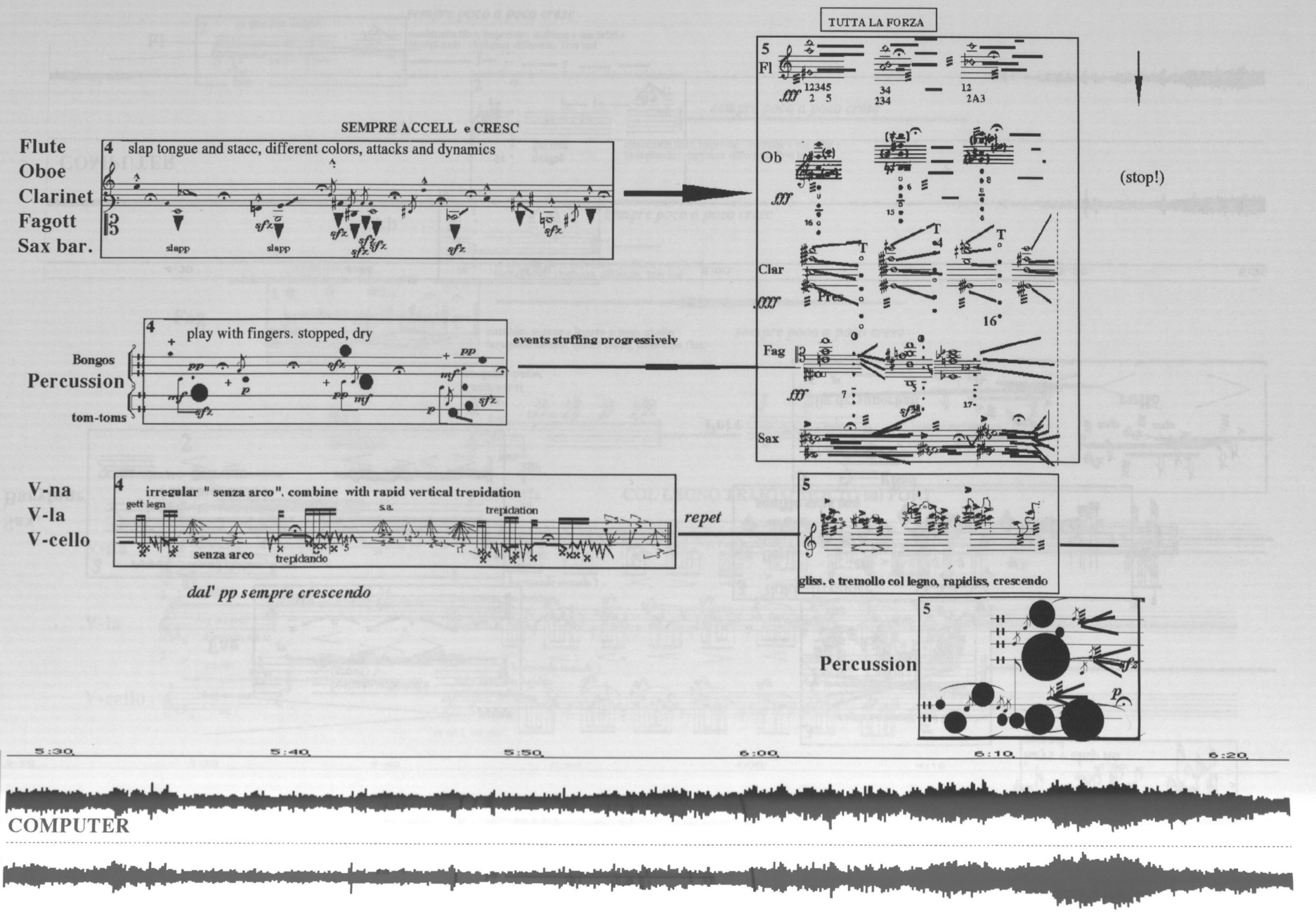
2010

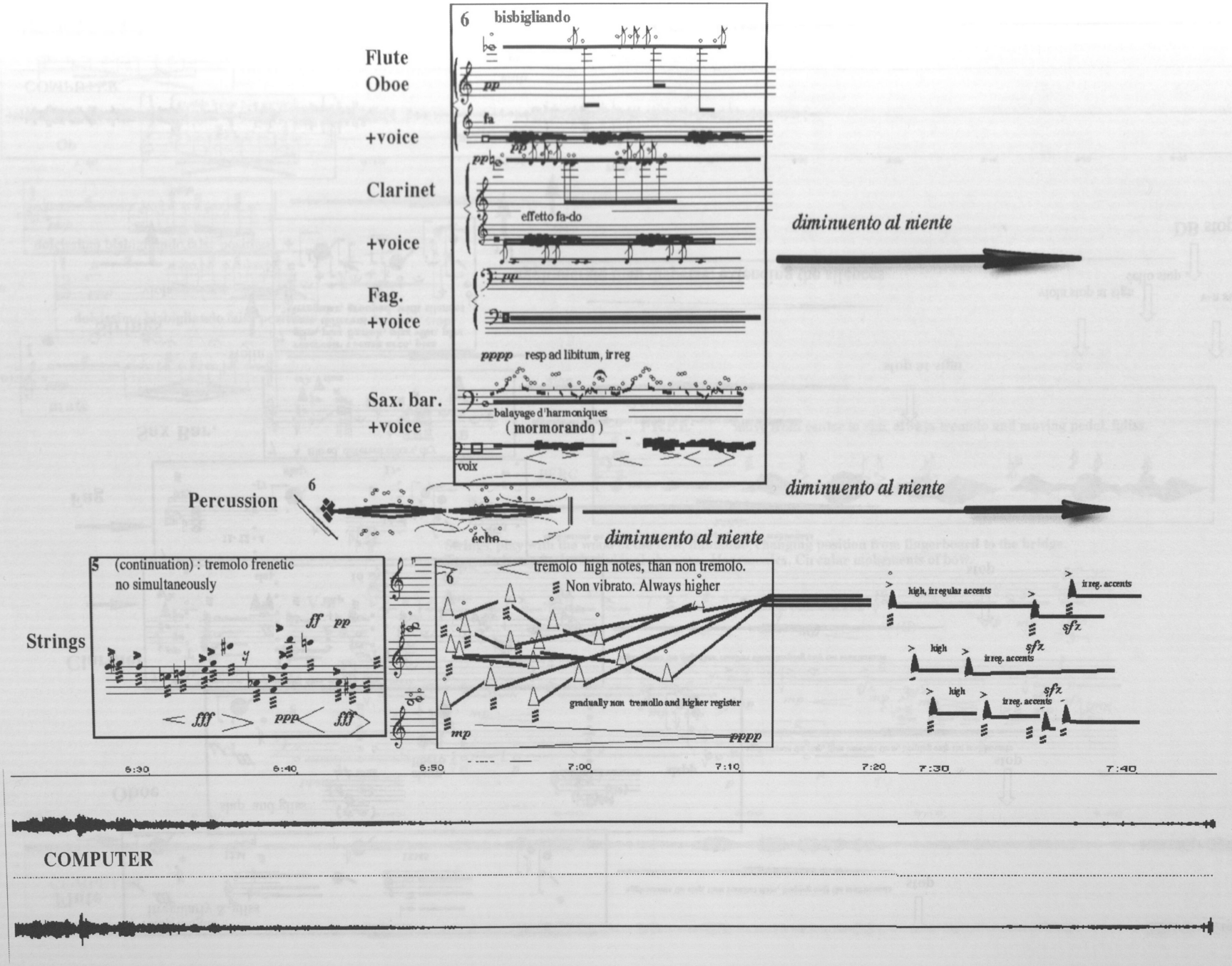


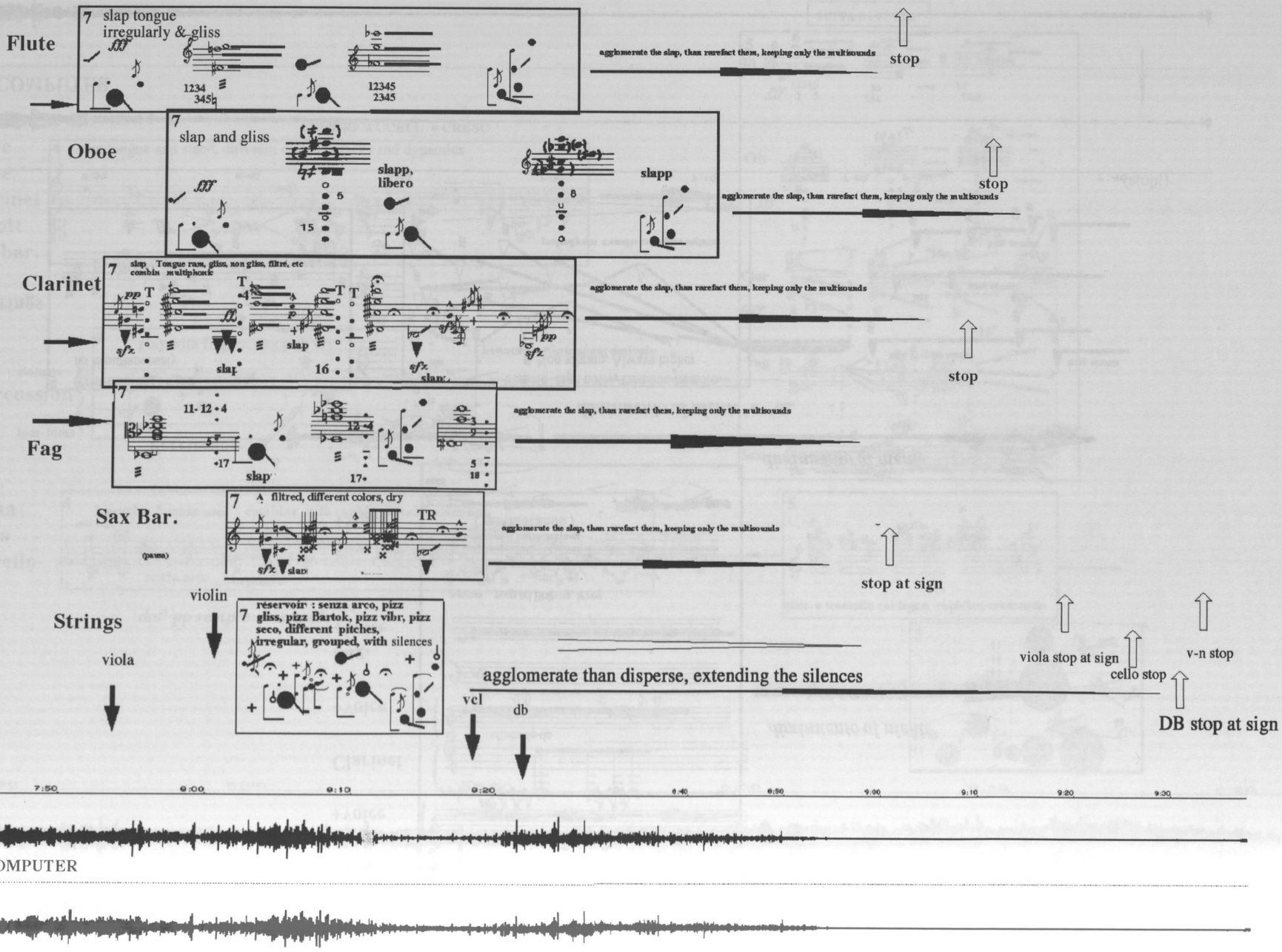

Fl
1
combin legato false pozitii
perdendosi
pause
combin. sempre legato e ppp, molto irregolarmente, quasi lento, flatt-non flat.
ppp
dolcissimo bisbigliando
Cl in b
1
dolcissimo bisbigliando, false pozitii
combin. sempre legato e ppp, molto irregolarmente, quasi lento, flatt-non
perdendosi
pause
Ob.
1
combin legato false pozitii
ppp
dolcissimo bisbigliando
combin. sempre legato e ppp, molto irregolarmente, quasi lento, flatt-non flat.
pause
Fag
effetto = do
1
ppp
combin. sempre legato e ppp, molto irregolarmente, quasi lento, flatt-non flat.
perdendosi
combin. sempre legato e ppp, molto
irregulierement
Sax
S-nino
pause
ppp
flattement, alternant très doux, très lentement
scordatura
V-na
1
repetando molto irregolare, sempre col legno
molto sul pont
III-VI-III
ppp
pp
legno trato
SP → ST
ST → SP
2
8va
ppp
flag sul pont
scordatura
V-la
1
molto pont
II-III-VI
*
legno trato
ppp
SP → ST
ST → SP
repetando molto irregolare, sempre col
pppp
flag sul pont
scordatura
V-cello
1
battements
II+III
premere
SP → ST
ST → SP
arco oblico
altern legato II-III-IV flautando
legno trato, molto pont
pppp
ppp
2
flag sul pont
pppp
* the notation of the strings sounds are in REAL sounds (effect) than for the first formula, for example, the fingering at the violin is E on G string + 0 on D string
2:10
2:20
2:30
2:40
2:50
3:00
3:10

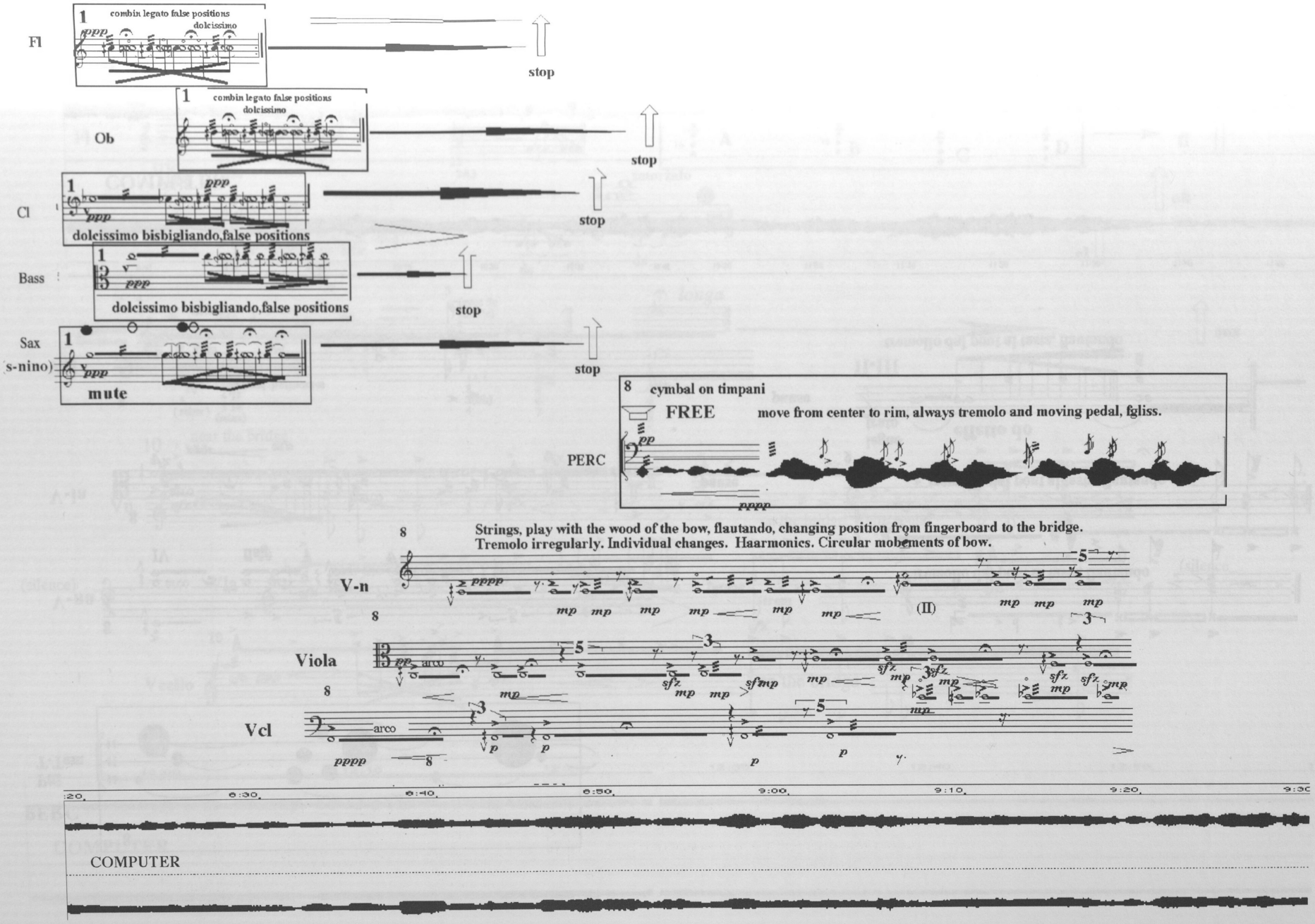

Fl
gardez doigté
sempre poco a poco cresc
combinatin libre, imprévue : multison + son brisé + bisbigliando : rhythmes differents. Tres lent
Ob
relax
gardez doigté
sempre poco a poco cresc
combinatin libre, imprévue : multison + son brisé + bisbigliando : rhythmes differents. Tres lent
Cl.b
sempre poco a poco cresc
combinatin libre, imprévue : multison + son brisé + bisbigliando : rhythmes differents. Tres lent
Fag
effetto = do
dolcissimo bisbigliando, false pozitii
combin. sempre legato e ppp, molto irregolarmente, quasi lento, flatt-non flat.
sempre poco a poco cresc
Sax
S-nino
irregular pulse, transparent
muta in sax barytone
Cymb.
Percuss
Tam-Tam
COL LEGNO TRARTO MOLTO sul PONT
V-na
arco
flag sul pont
Vn
(harmonic sounds)
very near the bridge
V-la
flag sul pont
effetto do, sul II
A
(harmonic sounds)
very near the bridge
V-cello
flag sul pont
sul I
VCL
cb sul I, oct alta
3:20
3:30
3:40
3:50
4:00
4:10
4:20
COMPUTER

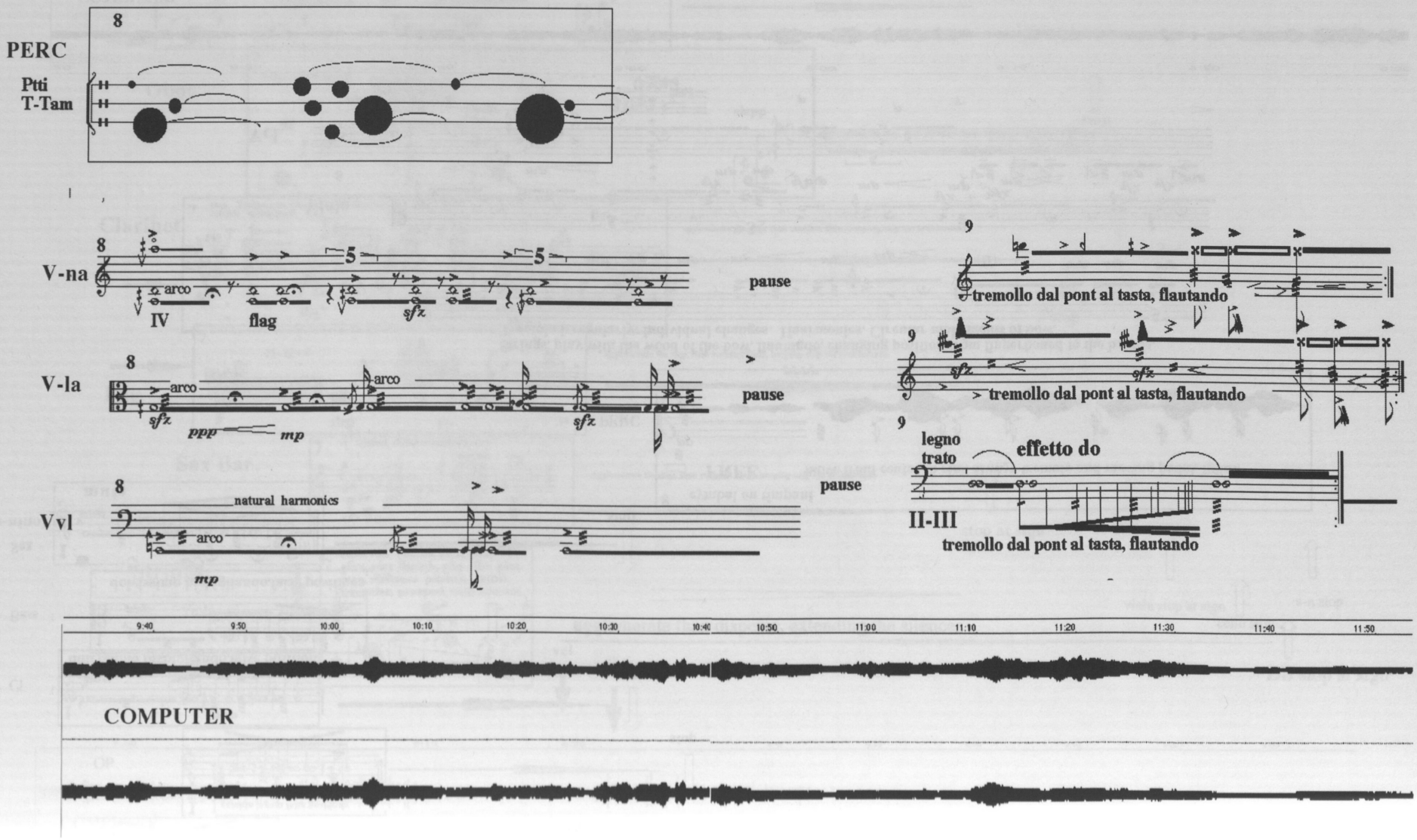

Flute
Oboe
Clarinet
3
nervous
keys + slap no sound
3
breath no sound and key noise
slap
slap
Fag
2
beatings with voice (growl)
voix
3
tktkt - irregular
flatt.
souffle sans son
Sax
Barytone
2
resp ad libitum, irreg
balayage d'harmoniques
(mormorando)
3
gliss
Timp
T-tom
Perc
Big dr superball
rullo
4:30
4:40
4:50
5:00
5:10
5:20
COMPUTER

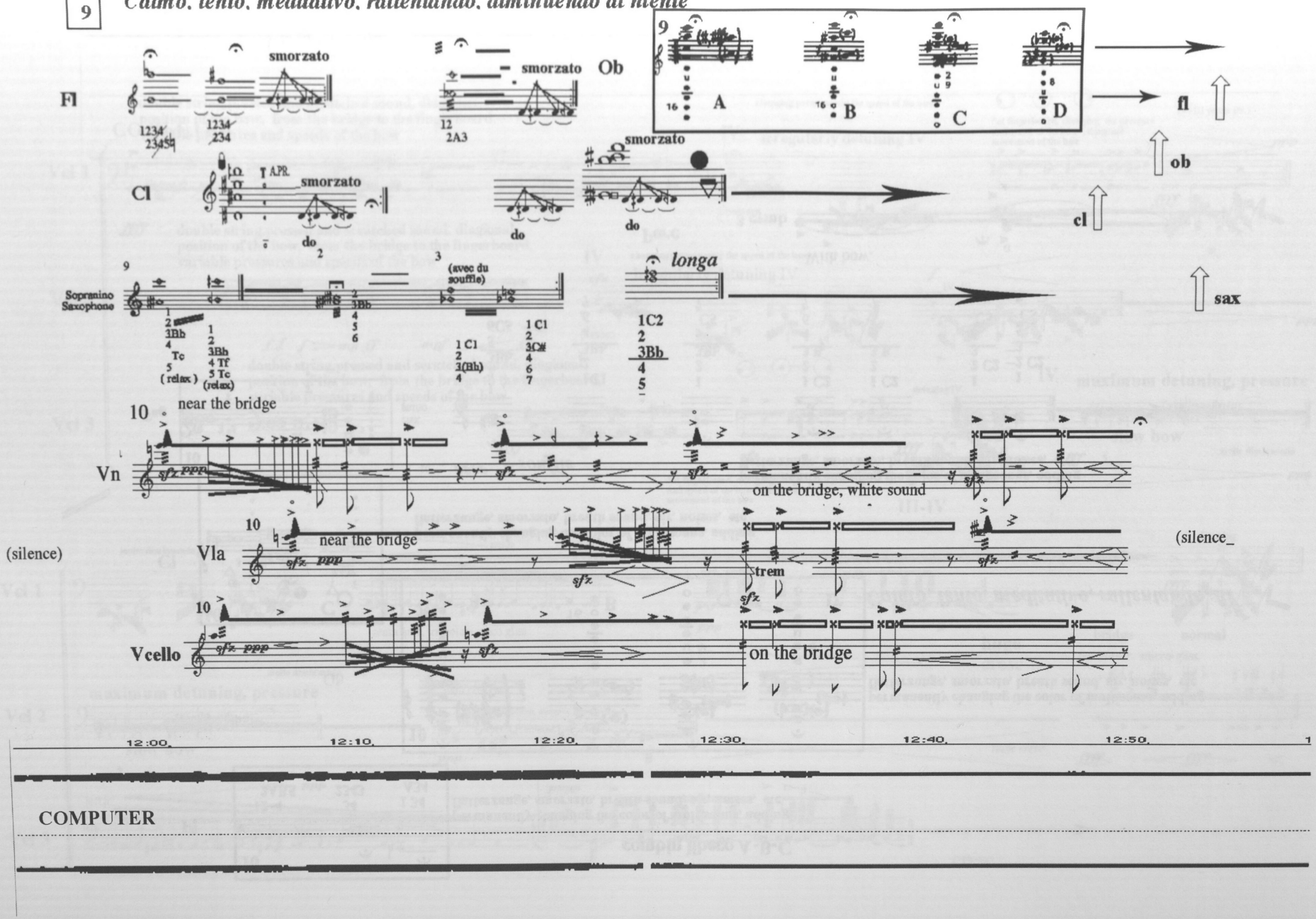

SEMPRE ACCELL e CRESC
Flute
Oboe
Clarinet
Fagott
Sax bar.
4
slap tongue and stacc, different colors, attacks and dynamics
slapp
slapp
TUTTA LA FORZA
5
Fl
Ob
Clar
Fag
Sax
(stop!)
Bongos
Percussion
tom-toms
play with fingers. stopped, dry
events stuffing progressivelv
V-na
V-la
V-cello
irregular " senza arco", combine with rapid vertical trepidation
gett legn
senza arco
trepidando
s.a.
trepidation
repet
gliss. e tremollo col legno, rapidiss, crescendo
dal' pp sempre crescendo
Percussion
5:30
5:40
5:50
6:00
6:10
6:20
COMPUTER

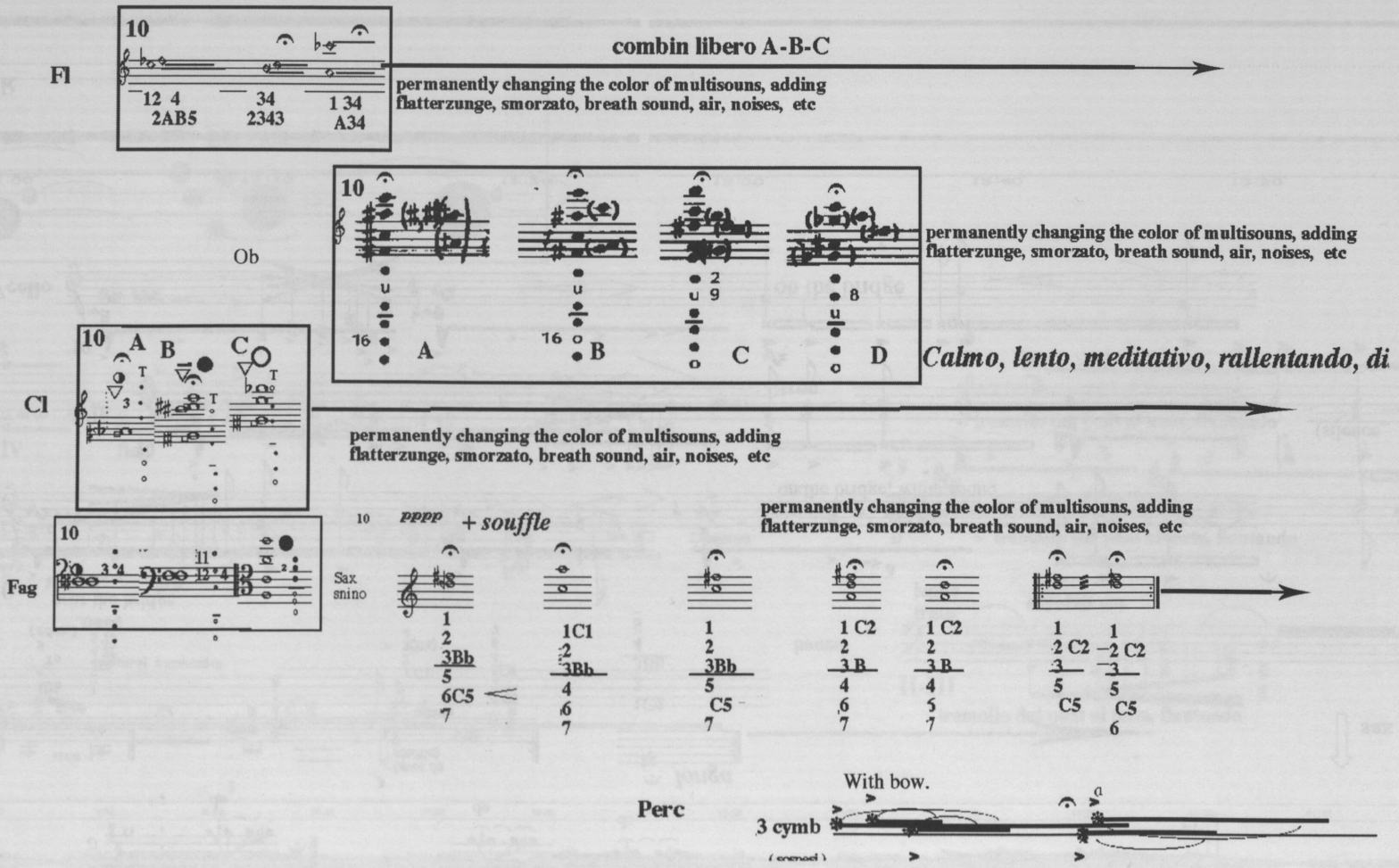

6 bisbigliando
Flute
Oboe
+voice
Clarinet
+voice
Fag.
+voice
Sax. bar.
+voice
pp
fa
effetto fa-do
diminuento al niente
pppp resp ad libitum, irreg
balayage d'harmoniques
(mormorando)
voix
Percussion
6
écho
diminuento al niente
diminuento al niente
Strings
5 (continuation) : tremolo frenetic
no simultaneously
ff pp
fff ppp fff
6
tremolo high notes, than non tremolo.
Non vibrato. Always higher
gradually non tremollo and higher register
mp
pppp
high, irregular accents
irreg. accents
sfz
high
irreg. accents
sfz
high
irreg. accents
sfz
6:30
6:40
6:50
7:00
7:10
7:20
7:30
7:40
COMPUTER


Flute
7 slap tongue irregularly & gliss
1234 345♭
12345 2345
agglomerate the slap, than rarefact them, keeping only the multisounds
stop
Oboe
7 slap and gliss
slapp, libero
slapp
stop
agglomerate the slap, than rarefact them, keeping only the multisounds
Clarinet
7 slap Tongue ram, gliss, non gliss, filtré, etc combin multiphonic
pp T
slap
16
agglomerate the slap, than rarefact them, keeping only the multisounds
stop
Fag
7
11- 12 • 4
•17
slap
17•
agglomerate the slap, than rarefact them, keeping only the multisounds
Sax Bar.
(pausa)
7 filtred, different colors, dry
TR
agglomerate the slap, than rarefact them, keeping only the multisounds
stop at sign
violin
Strings
viola
7 réservoir : senza arco, pizz gliss, pizz Bartok, pizz vibr, pizz seco, different pitches, irregular, grouped, with silences
agglomerate than disperse, extending the silences
viola stop at sign
cello stop
v-n stop
DB stop at sign
vcl
db
7:50
8:00
8:10
8:20
8:40
8:50
9:00
9:10
9:20
9:30
COMPUTER


Fl
combin legato false positions
dolcissimo
stop
Ob
combin legato false positions
dolcissimo
stop
Cl
dolcissimo bisbigliando,false positions
stop
Bass
dolcissimo bisbigliando,false positions
stop
Sax
(s-nino)
mute
stop
PERC
cymbal on timpani
FREE
move from center to rim, always tremolo and moving pedal, fgliss.
Strings, play with the wood of the bow, flautando, changing position from fingerboard to the bridge.
Tremolo irregularly. Individual changes. Haarmonics. Circular mobements of bow.
V-n
Viola
Vcl
arco
(II)
COMPUTER


PERC
Ptti
T-Tam
8
V-na
arco
IV
flag
sfz
5
pause
V-la
arco
ppp
mp
pause
Vvl
natural harmonics
arco
mp
pause
9
tremollo dal pont al tasta, flautando
legno
trato
effetto do
II-III
tremollo dal pont al tasta, flautando
9:40
9:50
10:00
10:10
10:20
10:30
10:40
10:50
11:00
11:10
11:20
11:30
11:40
11:50
COMPUTER


9
Calmo, lento, meditativo, rallentando, diminuendo al niente
Fl
smorzato
Ob
A
B
C
D
fl
ob
Cl
APR.
smorzato
do
cl
Sopranino Saxophone
(avec du souffle)
longa
sax
10
near the bridge
Vn
on the bridge, white sound
(silence)
Vla
(silence_
trem
Vcello
on the bridge
12:00
12:10
12:20
12:30
12:40
12:50
COMPUTER

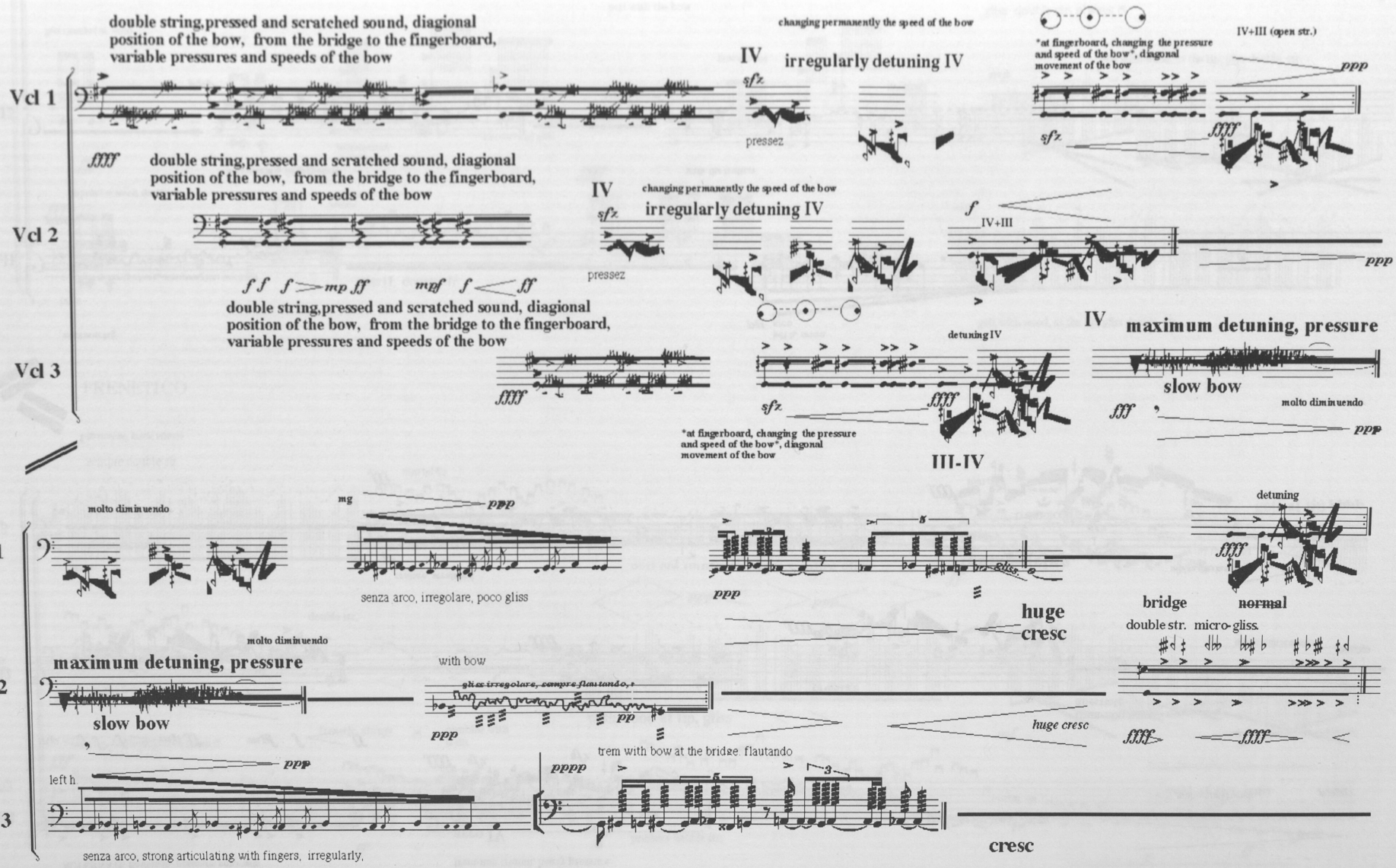

Fl
10
12 4
2AB5
34
2343
1 34
A34
combin libero A-B-C
permanently changing the color of multisouns, adding
flatterzunge, smorzato, breath sound, air, noises, etc
Ob
10
A
B
C
D
permanently changing the color of multisouns, adding
flatterzunge, smorzato, breath sound, air, noises, etc
Calmo, lento, meditativo, rallentando, di
Cl
10
A
B
C
permanently changing the color of multisouns, adding
flatterzunge, smorzato, breath sound, air, noises, etc
Fag
10
Sax
snino
pppp
+ souffle
permanently changing the color of multisouns, adding
flatterzunge, smorzato, breath sound, air, noises, etc
Perc
With bow.
3 cymb

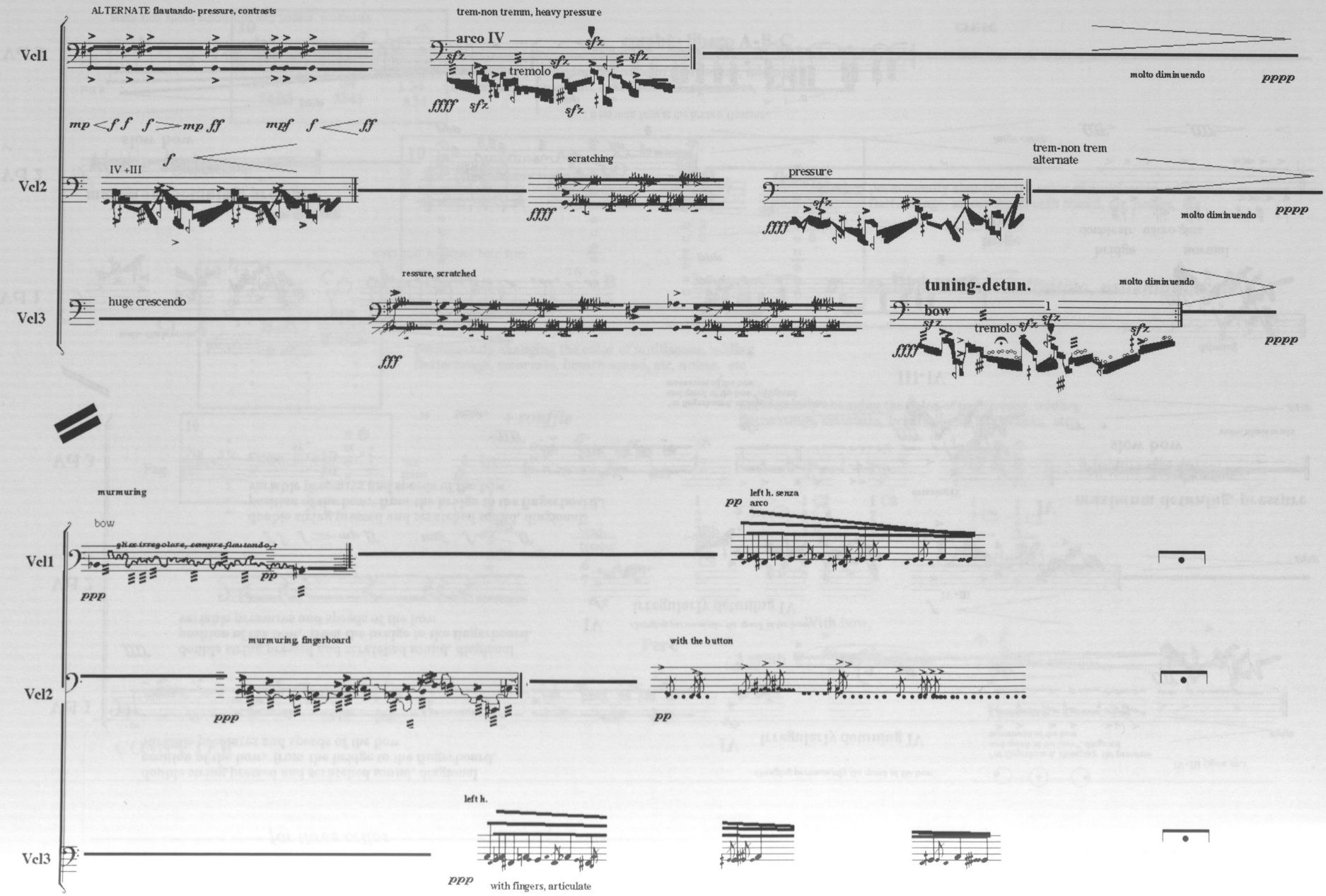
COMPUTER

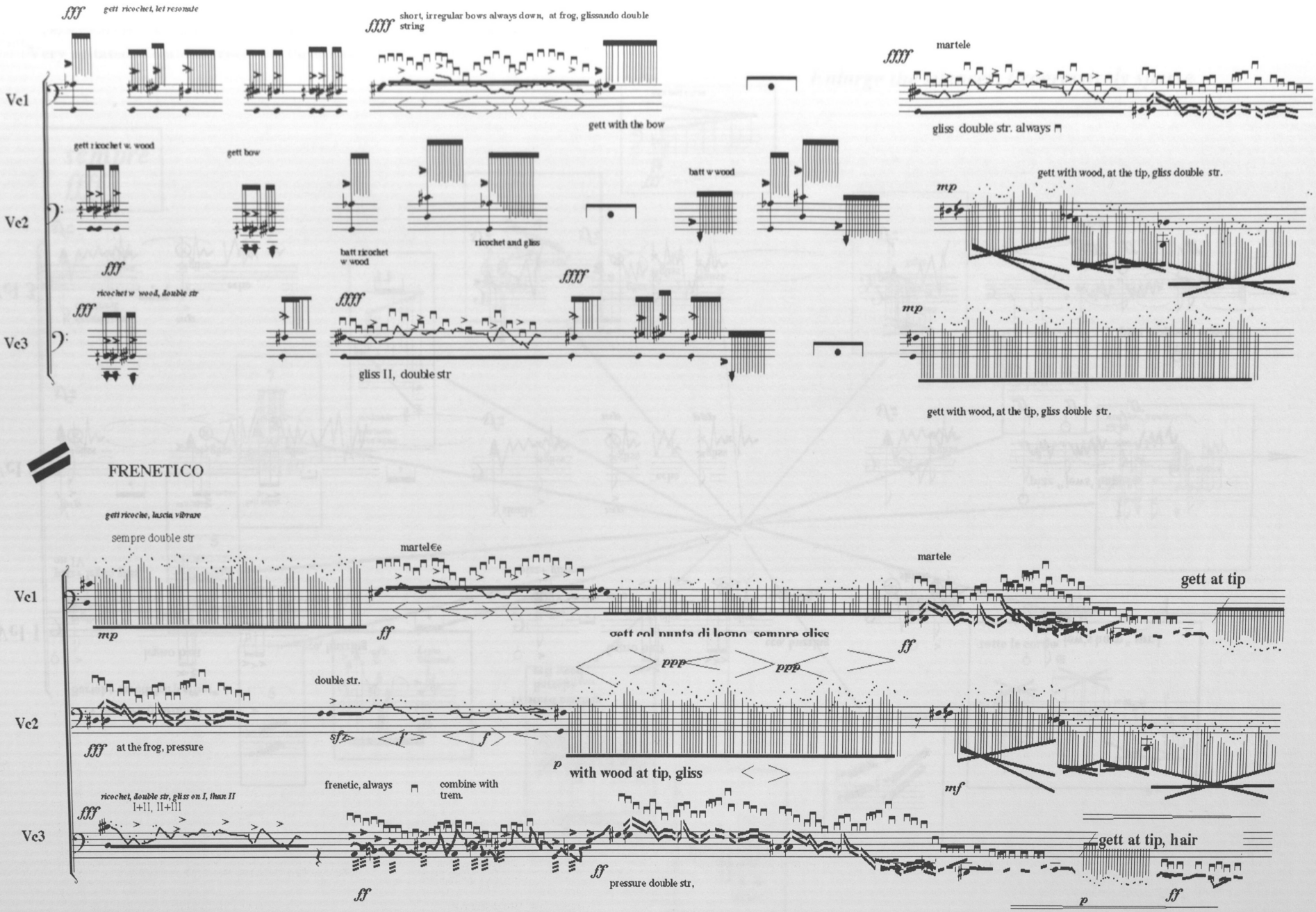
CHIAROSCURO *(gamma)*

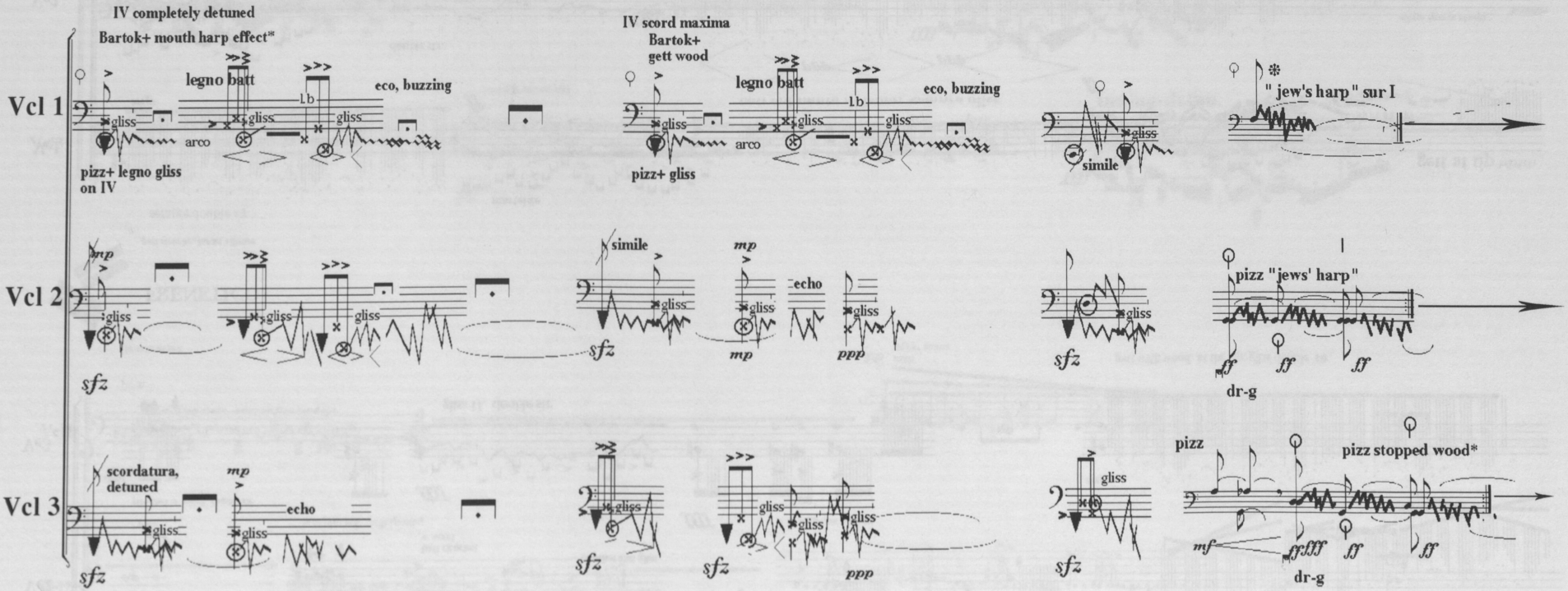
for three cellos

ANA-MARIA AVRAM




ALTERNATE flautando- pressure, contrasts
trem-non tremm, heavy pressure
arco IV
tremolo
molto diminuendo
pppp
Vcl1
mp f f f mp ff
mpf f ff
IV +III
scratching
pressure
trem-non trem
alternate
molto diminuendo
pppp
Vcl2
huge crescendo
ressure, scratched
tuning-detun.
molto diminuendo
bow
tremolo
pppp
Vcl3
murmuring
bow
pp
left h. senza
arco
Vcl1
murmuring, fingerboard
with the button
Vcl2
left h.
with fingers, articulate
Vcl3


fff gett ricochet, let resonate
ffff short, irregular bows always down, at frog, glissando double string
martele
Ve1
gett with the bow
gliss double str. always
gett ricochet w. wood
gett bow
batt w wood
gett with wood, at the tip, gliss double str.
mp
Ve2
batt ricochet w wood
ricochet and gliss
fff
ricochet w wood, double str
Ve3
gliss II, double str
gett with wood, at the tip, gliss double str.
FRENETICO
gett ricochè, lascia vibrare
sempre double str
martel€e
martele
gett at tip
mp
ff
gett col punta di legno, sempre gliss
ppp
double str.
fff at the frog, pressure
sfz
p
with wood at tip, gliss
mf
frenetic, always
combine with trem.
ricochet, double str, gliss on I, then II
I+II, II+III
gett at tip, hair
pressure double str,

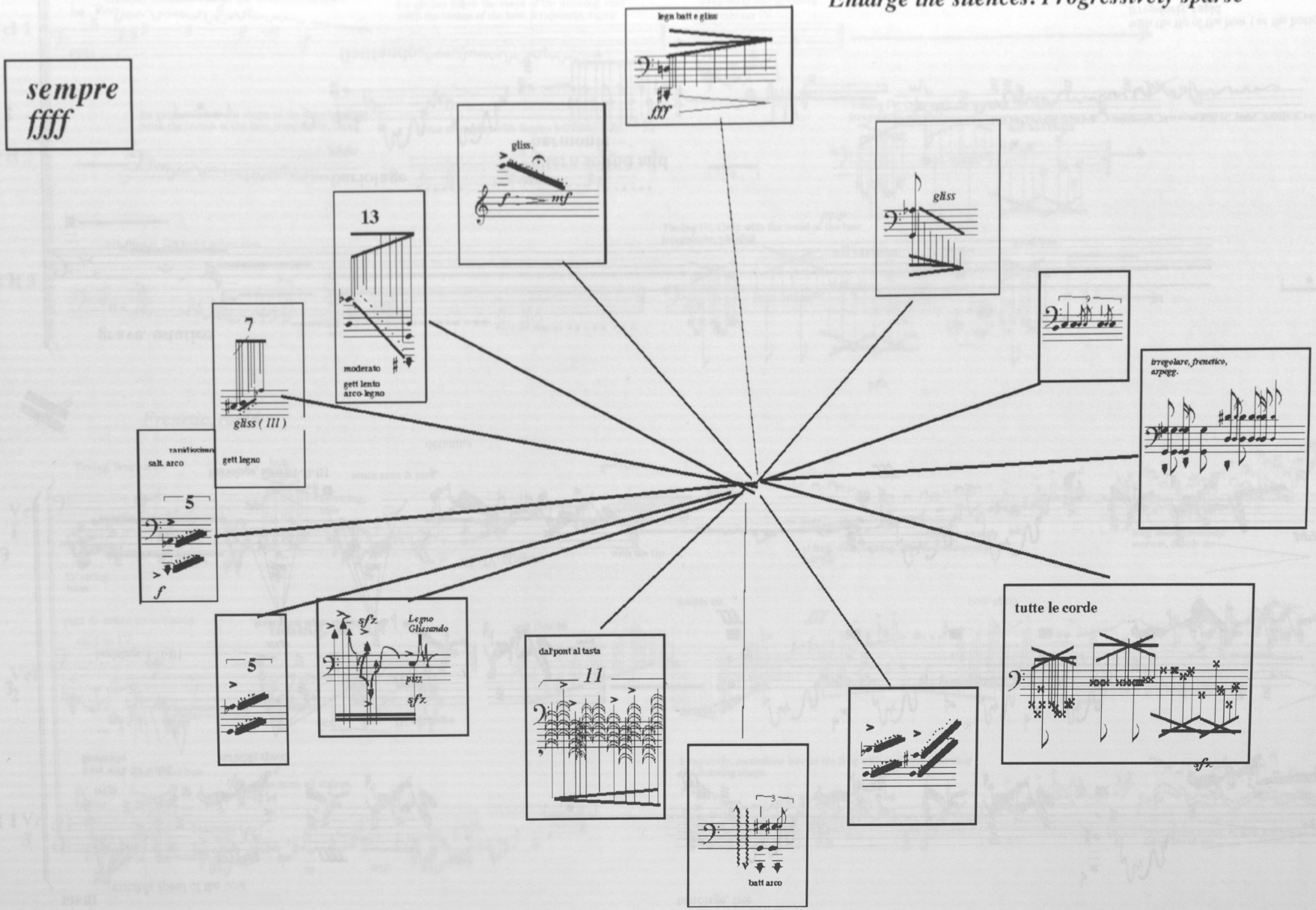


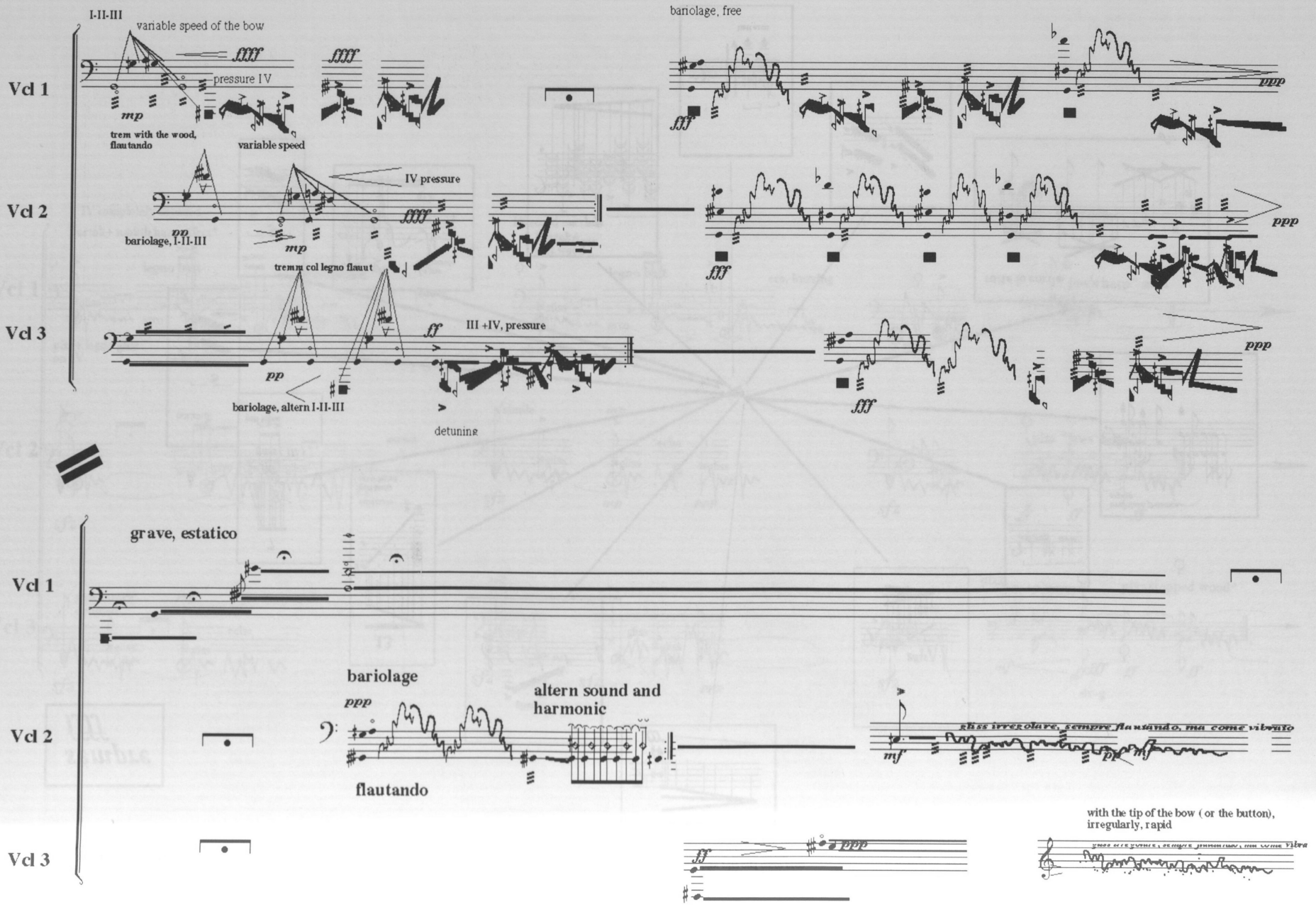
* simultaneously pinch the string keeping the wood of the bow at the tip on the string, but without any pressure. When doing the pizz move vertically the bow on the string without pressure. The bow will rebound with a specific mouth-harp-like effect.

Chaotic, free combination of elements

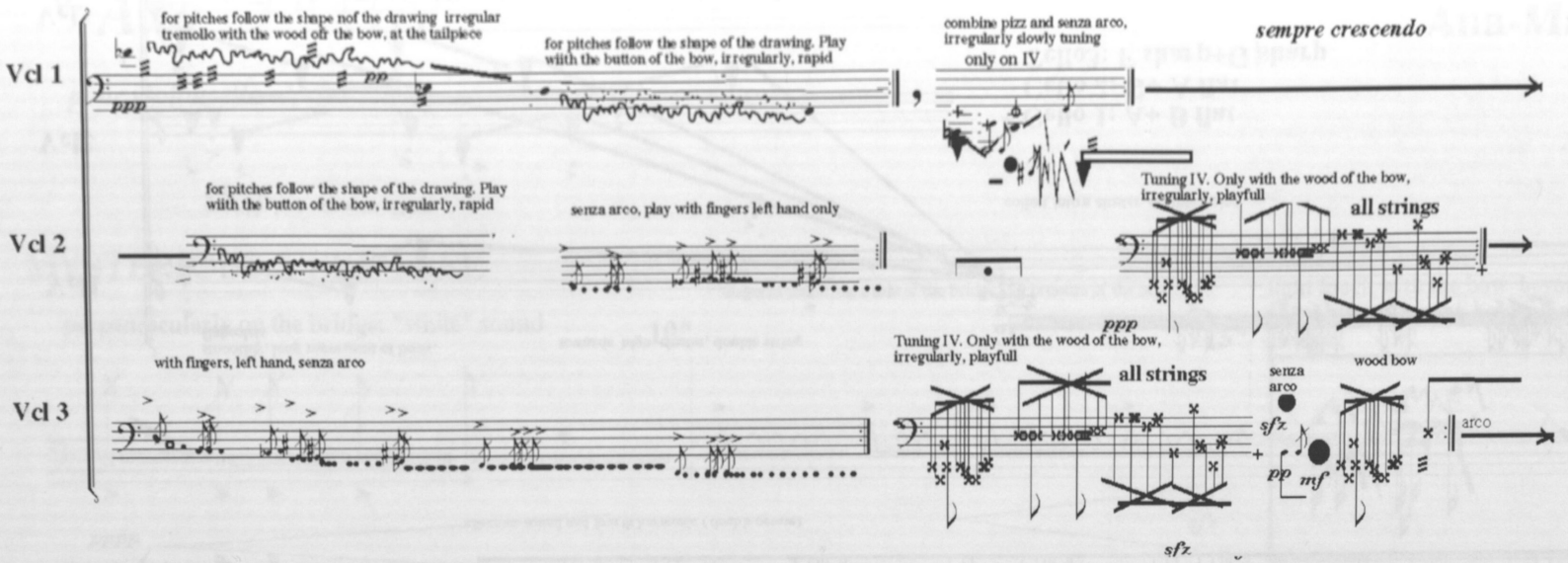
Very agitated. Combine freely the formulas

Enlarge the silences. Progressively sparse

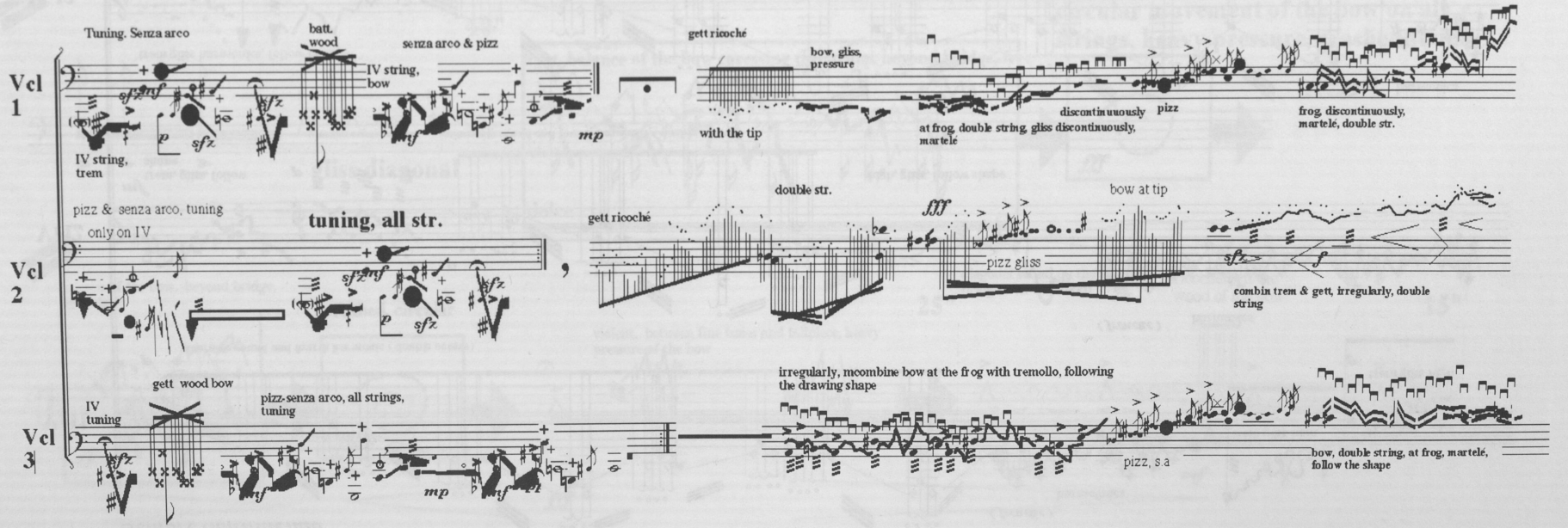


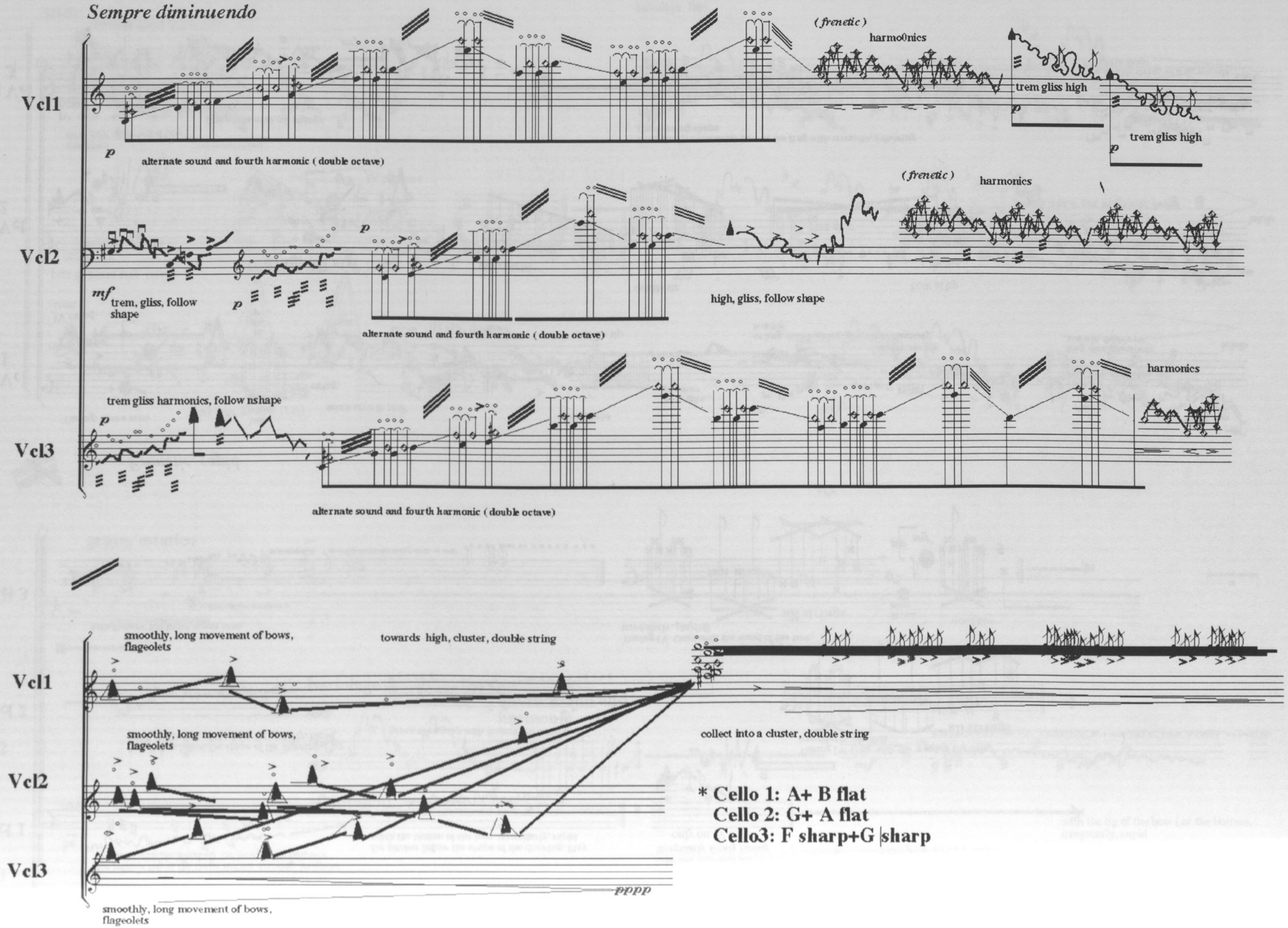

I-II-III
variable speed of the bow
Vcl 1
pressure I V
trem with the wood, flautando
variable speed
bariolage, free
IV pressure
Vcl 2
bariolage, I-II-III
tremm col legno flauut
III +IV, pressure
Vcl 3
bariolage, altern I-II-III
detuning
284
grave, estatico
Vcl 1
bariolage
altern sound and harmonic
Vcl 2
flautando
with the tip of the bow (or the button), irregularly, rapid
Vcl 3

Murmuring



Frenetic, rapid



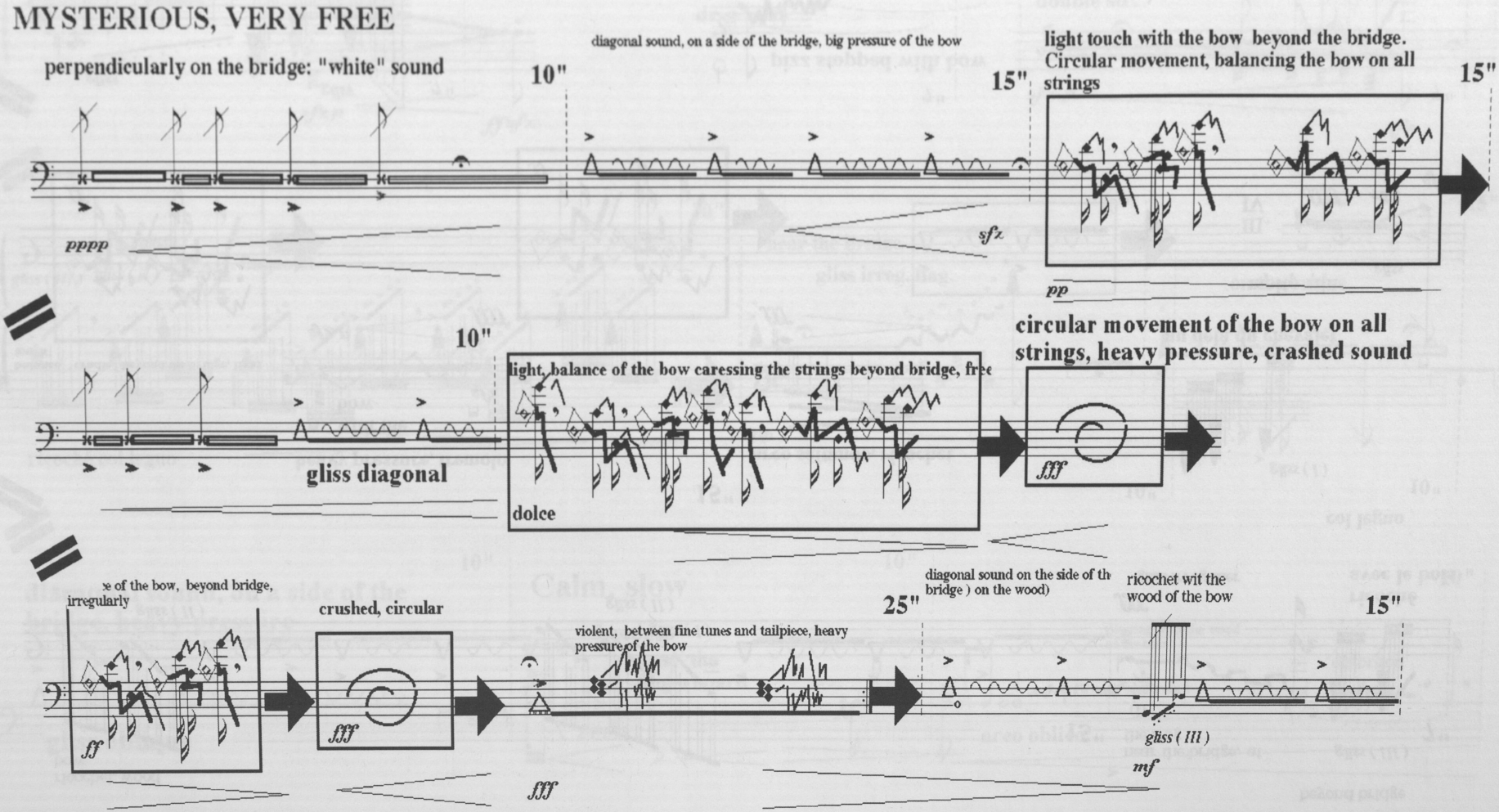

Sempre diminuendo
Vcl1
Vcl2
Vcl3
(frenetic)
harmo0nics
trem gliss high
trem gliss high
alternate sound and fourth harmonic (double octave)
(frenetic)
harmonics
mf
trem, gliss, follow shape
high, gliss, follow shape
alternate sound and fourth harmonic (double octave)
trem gliss harmonics, follow nshape
harmonics
alternate sound and fourth harmonic (double octave)
smoothly, long movement of bows, flageolets
towards high, cluster, double string
collect into a cluster, double string
smoothly, long movement of bows, flageolets
pppp
smoothly, long movement of bows, flageolets
* Cello 1: A+ B flat
Cello 2: G+ A flat
Cello3: F sharp+G sharp

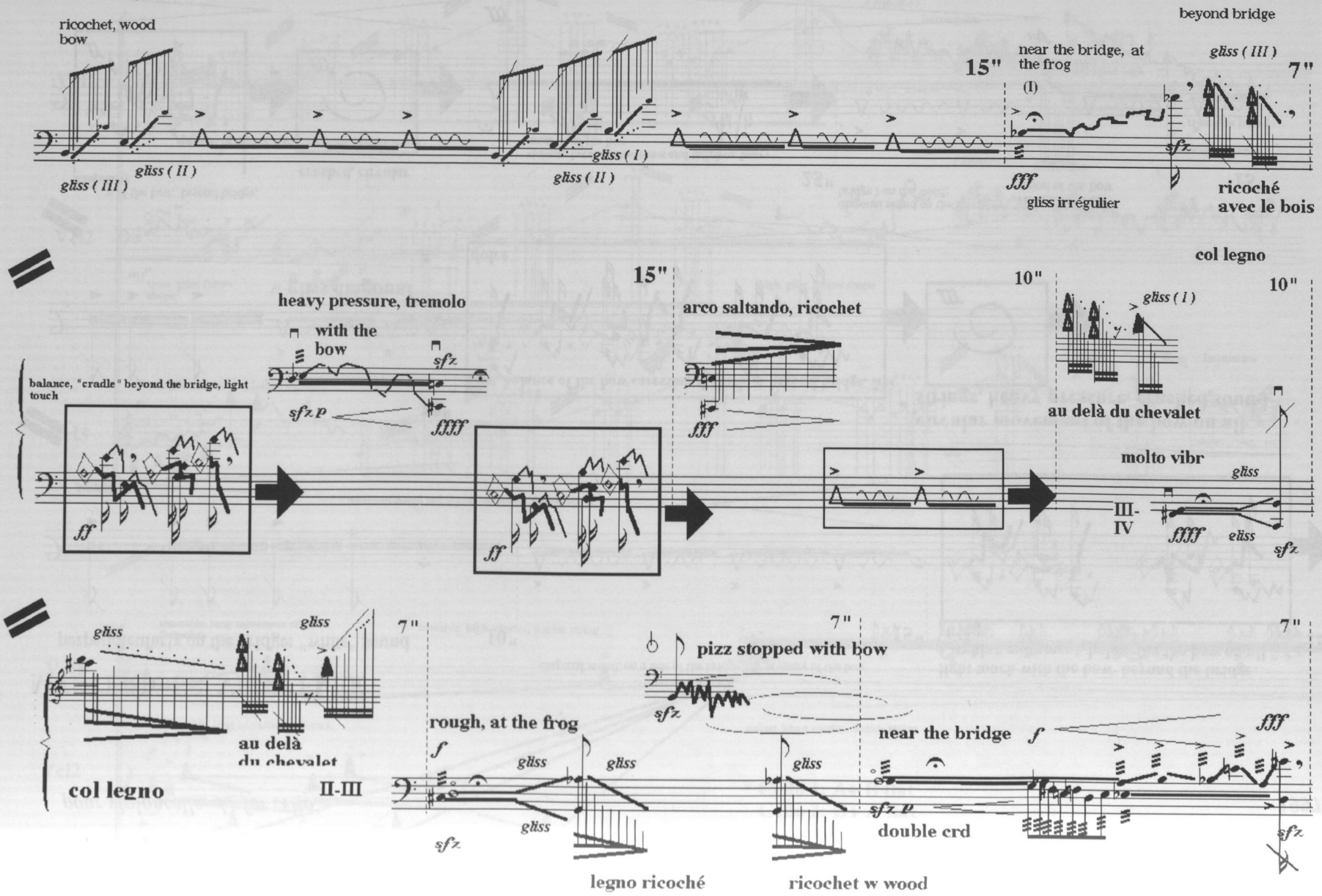
" *Axe* " / "*Axis*"

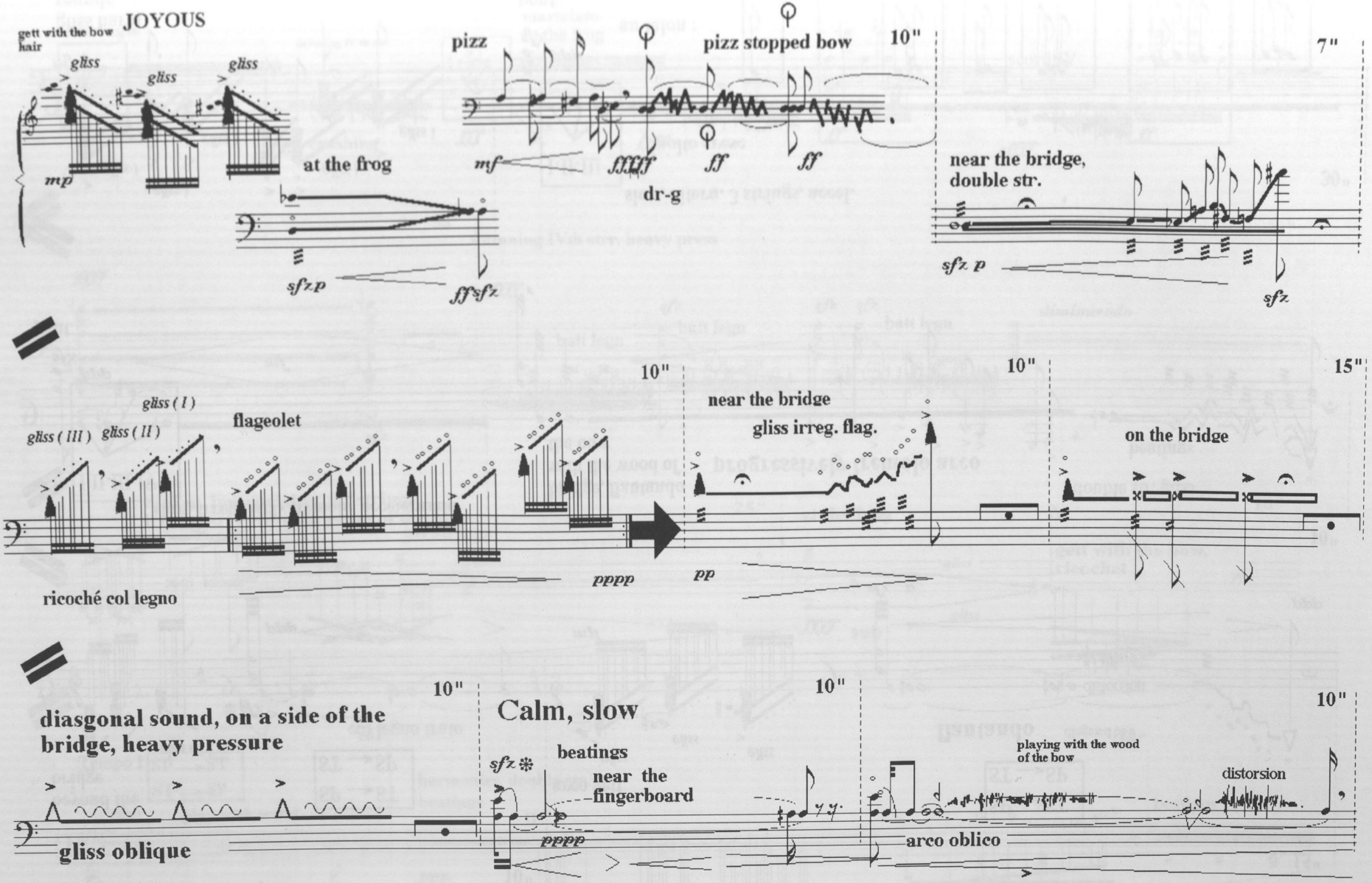
Ana-Maria Avram

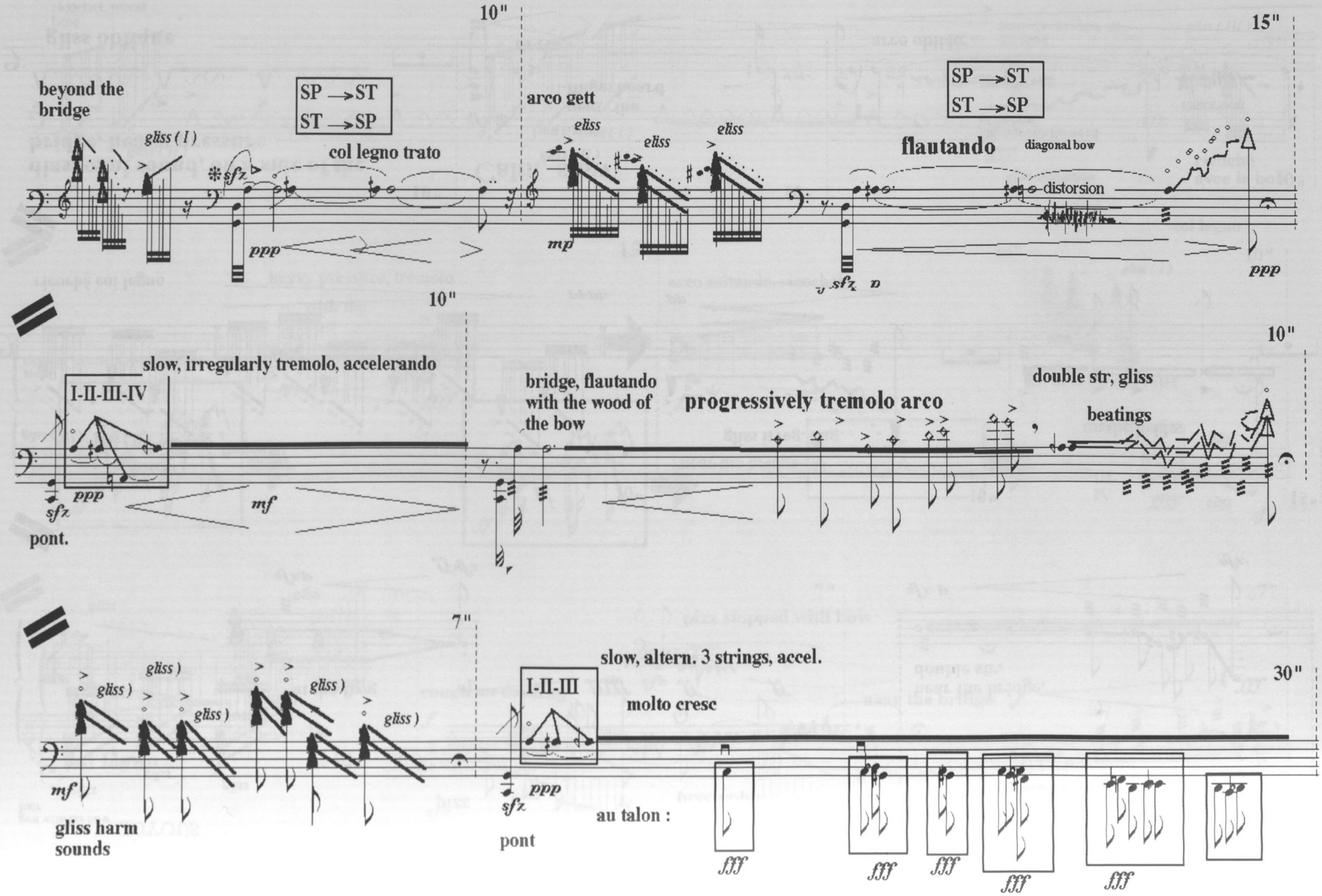
pour violoncelle / for cello

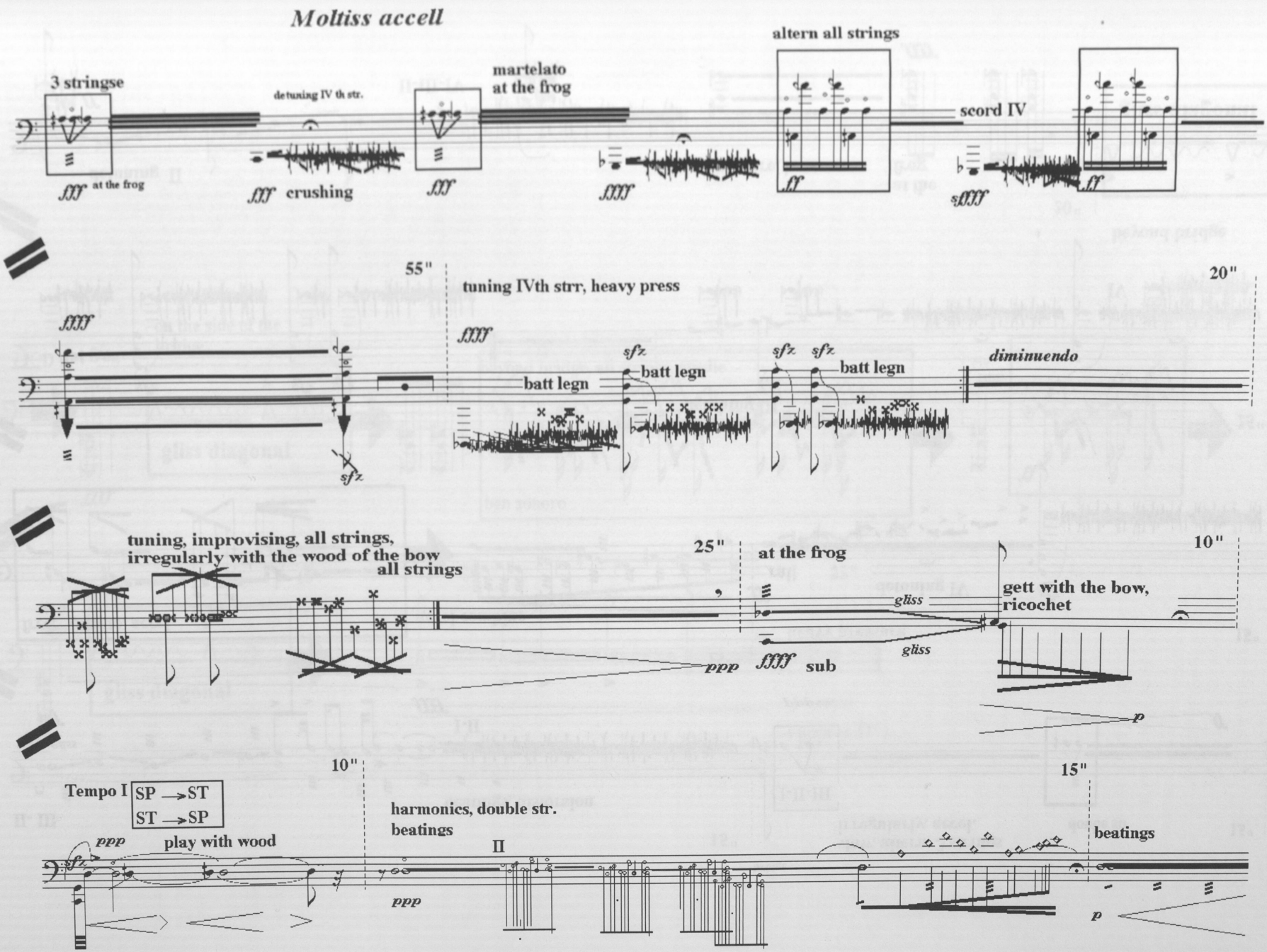
1997

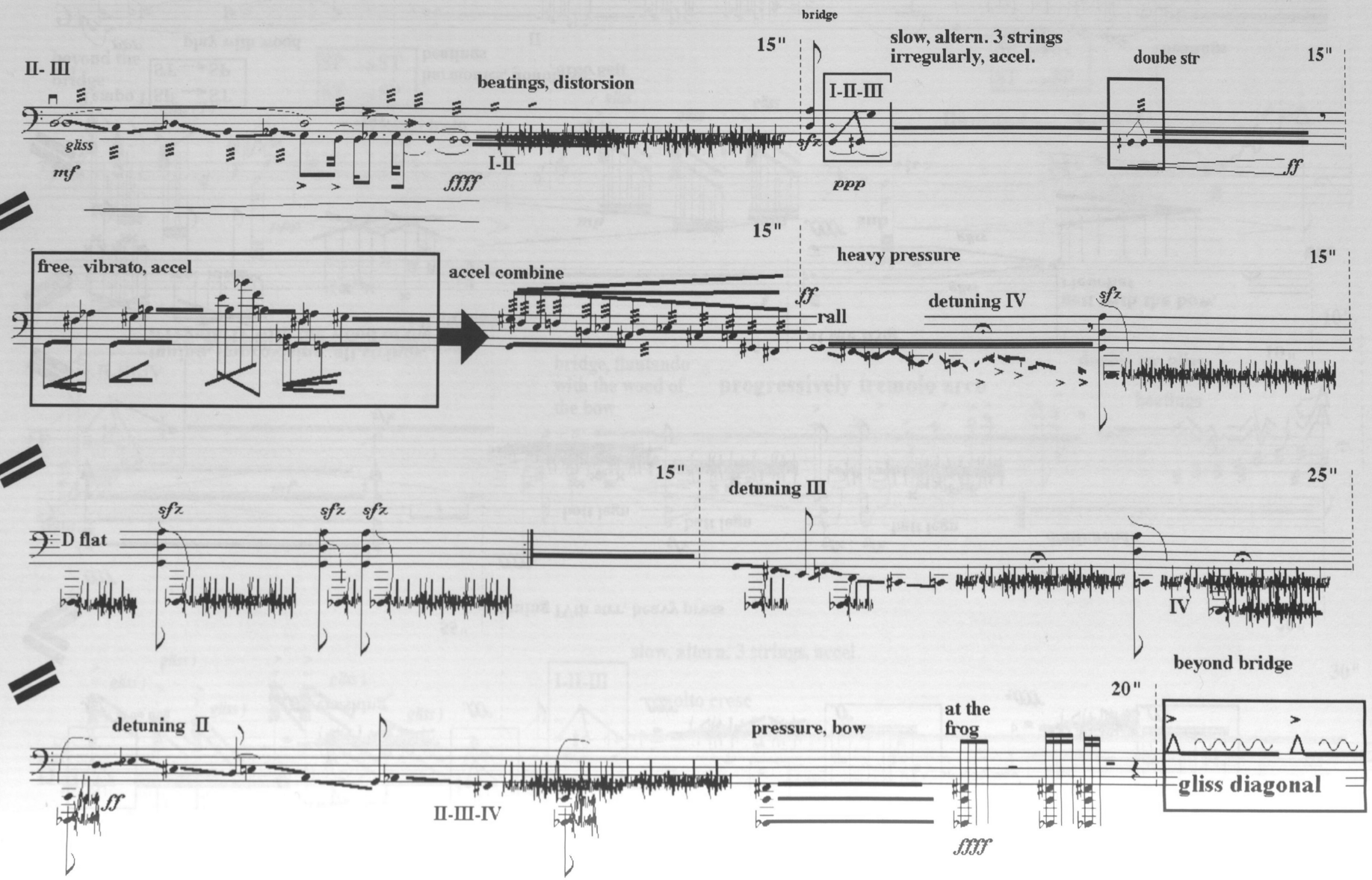


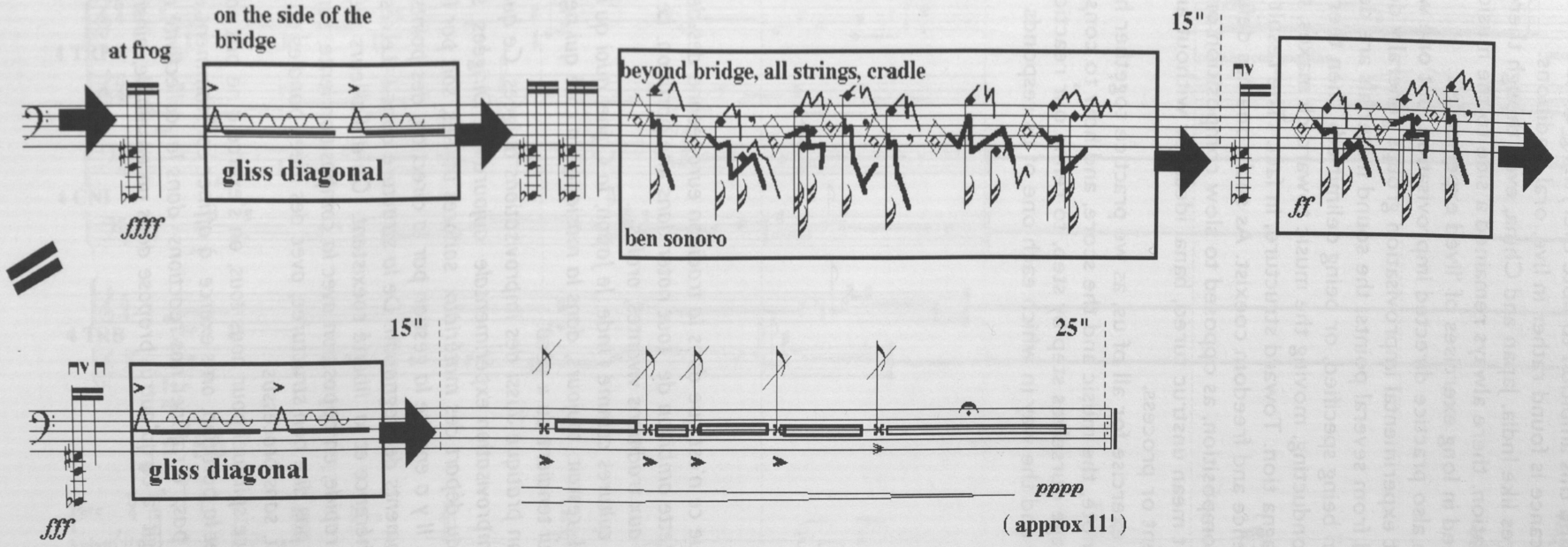

ricochet, wood
bow
gliss (III)
gliss (II)
gliss (II)
gliss (I)
gliss (II)
15"
near the bridge, at
the frog
(I)
fff
gliss irrégulier
beyond bridge
gliss (III)
7"
sfz
ricoché
avec le bois
col legno
15"
10"
10"
heavy pressure, tremolo
with the
bow
sfz
sfz p
ffff
arco saltando, ricochet
fff
gliss (I)
au delà du chevalet
balance, "cradle" beyond the bridge, light
touch
ff
molto vibr
gliss
III-
IV
fffff
eliss
sfz
ff
gliss
gliss
7"
au delà
du chevalet
col legno
II-III
7"
pizz stopped with bow
sfz
7"
rough, at the frog
f
gliss
gliss
gliss
gliss
sfz
near the bridge
f
fff
sfz p
double crd
sfz
legno ricoché
ricochet w wood


JOYOUS
gett with the bow hair
gliss
gliss
gliss
mp
at the frog
sfz p
ff sfz
pizz
pizz stopped bow
10"
mf
fffff
ff
ff
dr-g
7"
near the bridge, double str.
sfz p
sfz
10"
10"
15"
gliss (I)
gliss (III)
gliss (II)
flageolet
near the bridge
gliss irreg. flag.
on the bridge
pppp
pp
ricoché col legno
10"
10"
10"
diasgonal sound, on a side of the bridge, heavy pressure
Calm, slow
sfz
beatings
near the fingerboard
playing with the wood of the bow
distorsion
pppp
gliss oblique
arco oblico


10"
15"
beyond the bridge
SP → ST
ST → SP
gliss (l)
col legno trato
sfz
ppp
arco gett
eliss
eliss
eliss
mp
SP → ST
ST → SP
flautando
diagonal bow
distorsion
sfz
p
ppp
10"
10"
slow, irregularly tremolo, accelerando
I-II-III-IV
ppp
sfz
mf
pont.
bridge, flautando with the wood of the bow
progressively tremolo arco
double str, gliss
beatings
7"
slow, altern. 3 strings, accel.
30"
gliss)
gliss)
gliss)
gliss)
gliss)
mf
gliss harm sounds
I-II-III
molto cresc
ppp
sfz
pont
au talon :
fff
fff
fff
fff
fff


Moltiss accell
3 stringse
fff at the frog
detuning IV th str.
fff crushing
fff
martelato
at the frog
ffff
altern all strings
ff
scord IV
sffff
ff
55"
tuning IVth strr, heavy press
20"
ffff
sfz
batt legn
sfz
batt legn
sfz sfz
batt legn
diminuendo
tuning, improvising, all strings,
irregularly with the wood of the bow
all strings
25"
at the frog
10"
gliss
gliss
ppp
ffff sub
gett with the bow,
ricochet
p
Tempo I
SP → ST
ST → SP
10"
harmonics, double str.
beatings
15"
beatings
ppp
play with wood
II
ppp
p


II- III
gliss
mf
fffff
beatings, distorsion
I-II
bridge
15"
slow, altern. 3 strings
irregularly, accel.
I-II-III
sfz
ppp
doube str
15"
ff
free, vibrato, accel
accel combine
15"
heavy pressure
15"
ff
rall
detuning IV
sfz
D flat
sfz
sfz sfz
15"
detuning III
25"
IV
beyond bridge
20"
detuning II
ff
II-III-IV
pressure, bow
at the
frog
fffff
gliss diagonal


at frog
on the side of the bridge
gliss diagonal
fffff
beyond bridge, all strings, cradle
ben sonoro
15"
ff
15"
25"
gliss diagonal
fff
pppp
(approx 11')

It should not be forgotten that it is only in the European tradition of the last centuries that you find this ambition to note everything on the score.
The greatest significance is found rather in live, oral traditions.
Moreover, in cultures like India, Japan and China, even though there was well-developed notation, there always remained a side to the music which could only be learned in long exercises of 'lived experience'.
With Hyperion, we also practice directed improvisation, but one which is different from what experimental improvisation groups generally do today.
Things are directed from several points: the sound materials are defined from the outset, either in being specified, or being delimit ed. Then there is direction in the process of conducting, moving the music toward cli maxes, tensions, and moments of stagna tion. Toward structure, in fact. The result is a particular form where coherence and freedom coexist. As such, one has defined improvisation as a sort of rapid composition, as opposed to slow composition on paper.
But 'rapid' does not mean unstruc tured, banal ideas, or without any ideas at all, without development or process.
It is also a spiritual exercise for all of us, as we practice together how not to confuse the sound and the note, the music and the score, and how to constantly refine a live thought and to engage ourselves step by step, to refine our reactions within the musical community and the way in which each one of us responds to what the others propose in the ensemble.

Faut-il pas oublier que ce n'est que dans la tradition européenne des derniers siècles que vous retrouvez cette ambition de tout noter dans une partition. Le plus important, l'essentiel, on le doit aux traditions vivantes, orales....
D'ailleurs, dans des cultures comme l'Inde, le Japon, la Chine, quoi qu'il y avait une notation bien mise au point, il restait toujours, dans la musique, un côté qui ne s'apprenait que par de longs exercices qui tenaient du « vécu.
Avec « Hyperion », on pratique aussi des improvisations dirigées. Ce qui est différant de ce que font les groupes d'improvisation expérimentale aujourd'hui. Dirigées sous plusieurs aspects : il y a une définition du départ des matériaux sonores utilisés, soit par leur mention, soit par délimitation. Il y a ensuite la gestion par la direction, des points culminants, des tensions, des moments de stagnation. De la structure donc ! Le résultat est une forme particulière ou la cohérence et la liberté coexistent. On a d'ailleurs défini l'improvisation, comme composition rapide, en opposition avec la composition lente, sur papier.
Mais rapide ne veut pas dire non structurée, avec des idées banales ou sans idées du tout ! Sans développement, sans processus!
C'est aussi un exercice spirituel pour nous tous, on s'exerce à ne pas confondre le son et la note, la musique et la partition, on s'exerce à affiner constamment une pensée vivante, a s'y engager pas a pas, a raffiner nos réactions dans la collectivité musicale, la façon dont on réagit a ce qu'autrui propose dans un ensemble, ainsi de suite...

"IN NOMINE LUCIS"

for orchestra

Ana-Maria Avram

♩ = 56 **Misterioso**

Breath, no sound

(intonations très approxim tives: suggestion de differentes couleurs)

frull-non frull

changement permanent de timbre

lontano con sordina,

smorzato

4 TRP

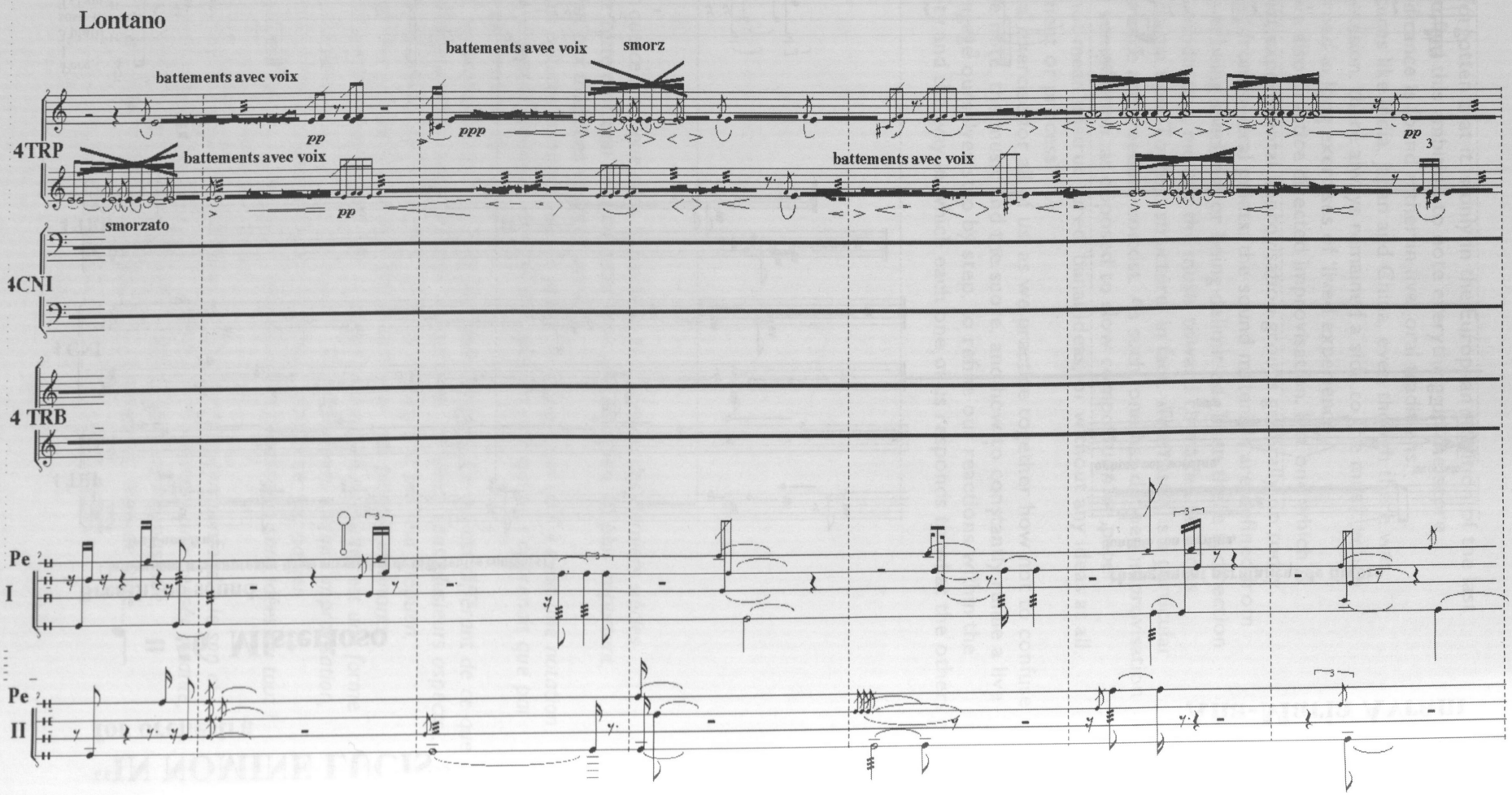
4 CNI

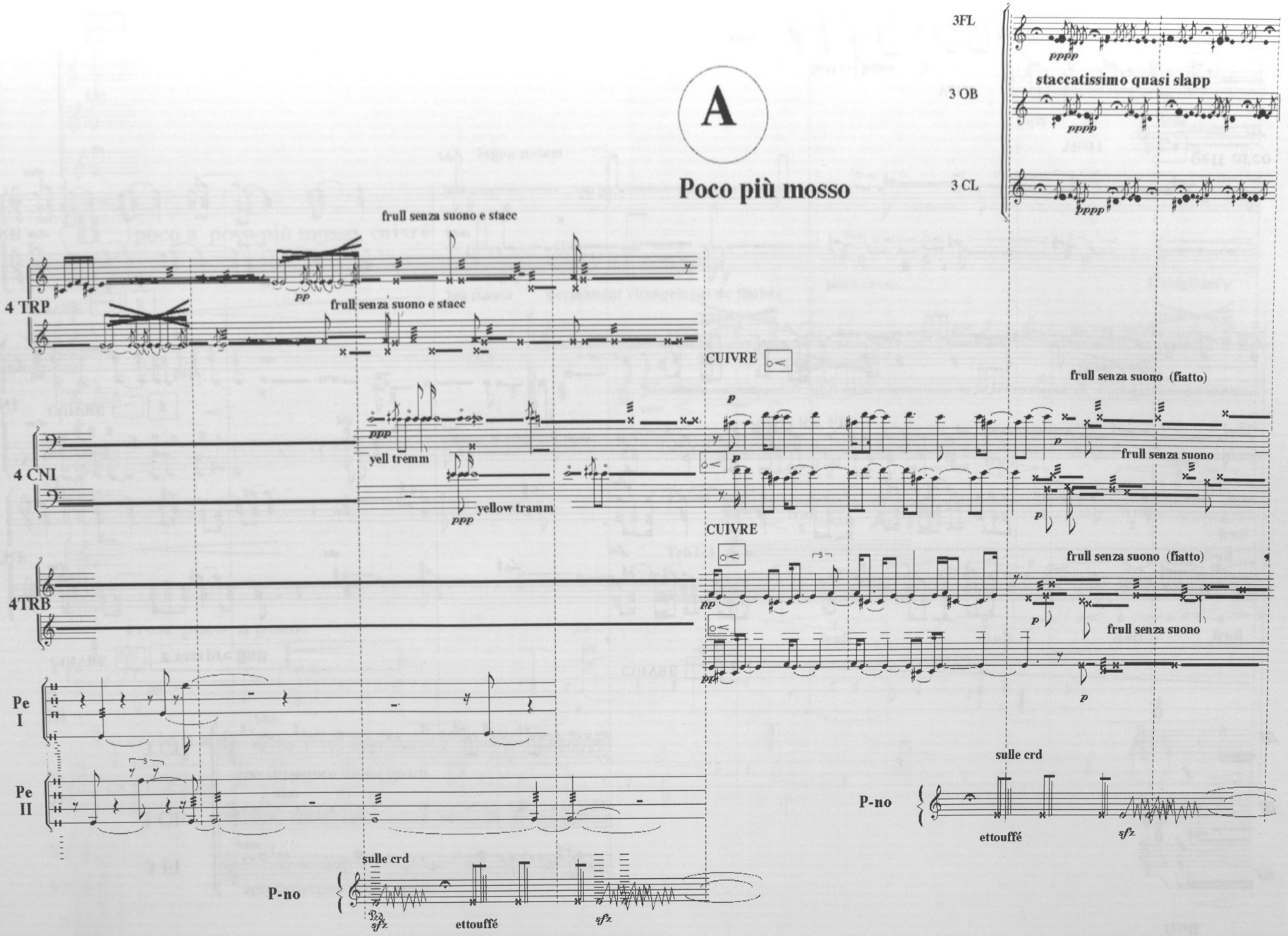
4 TRB

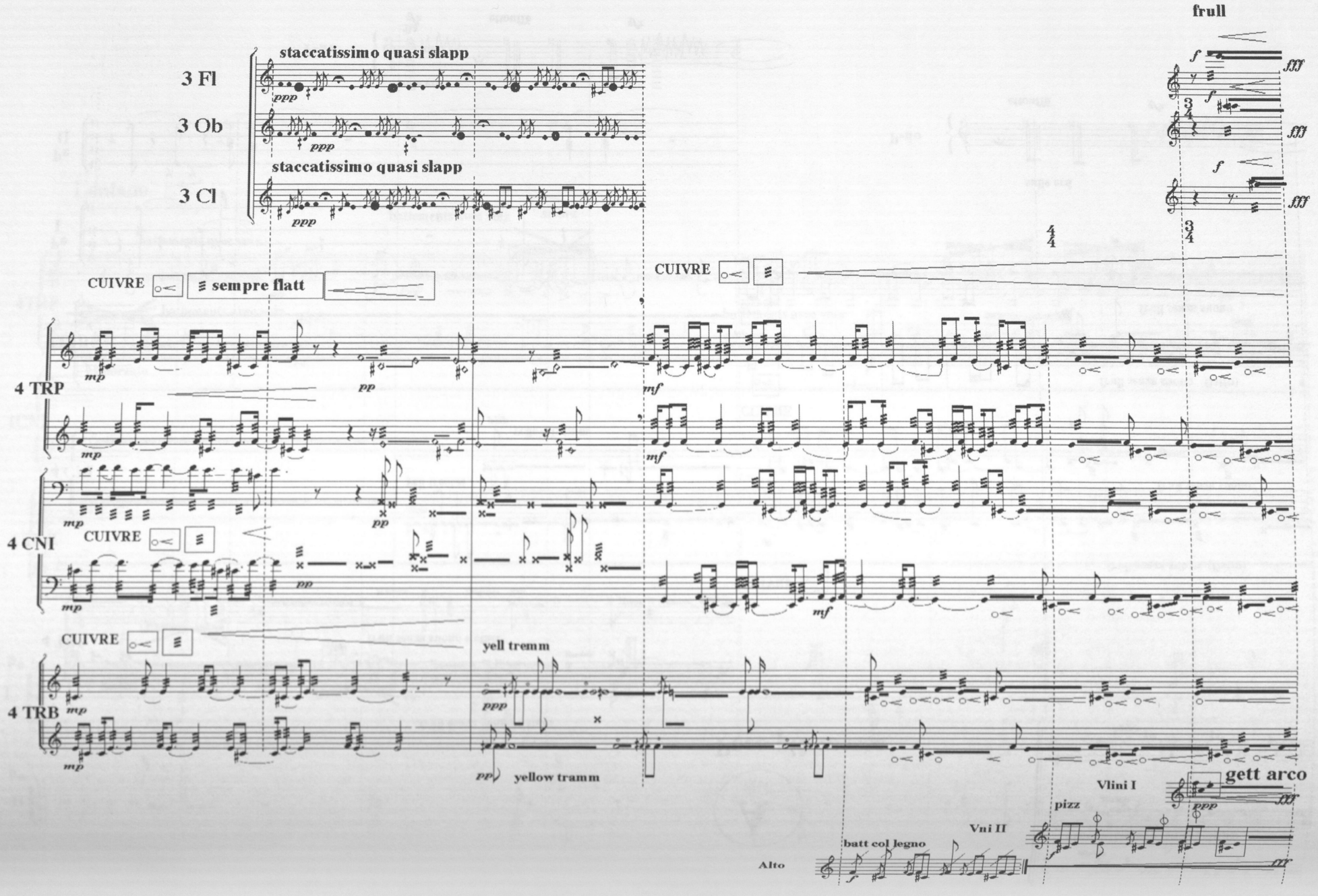
♩ = 56

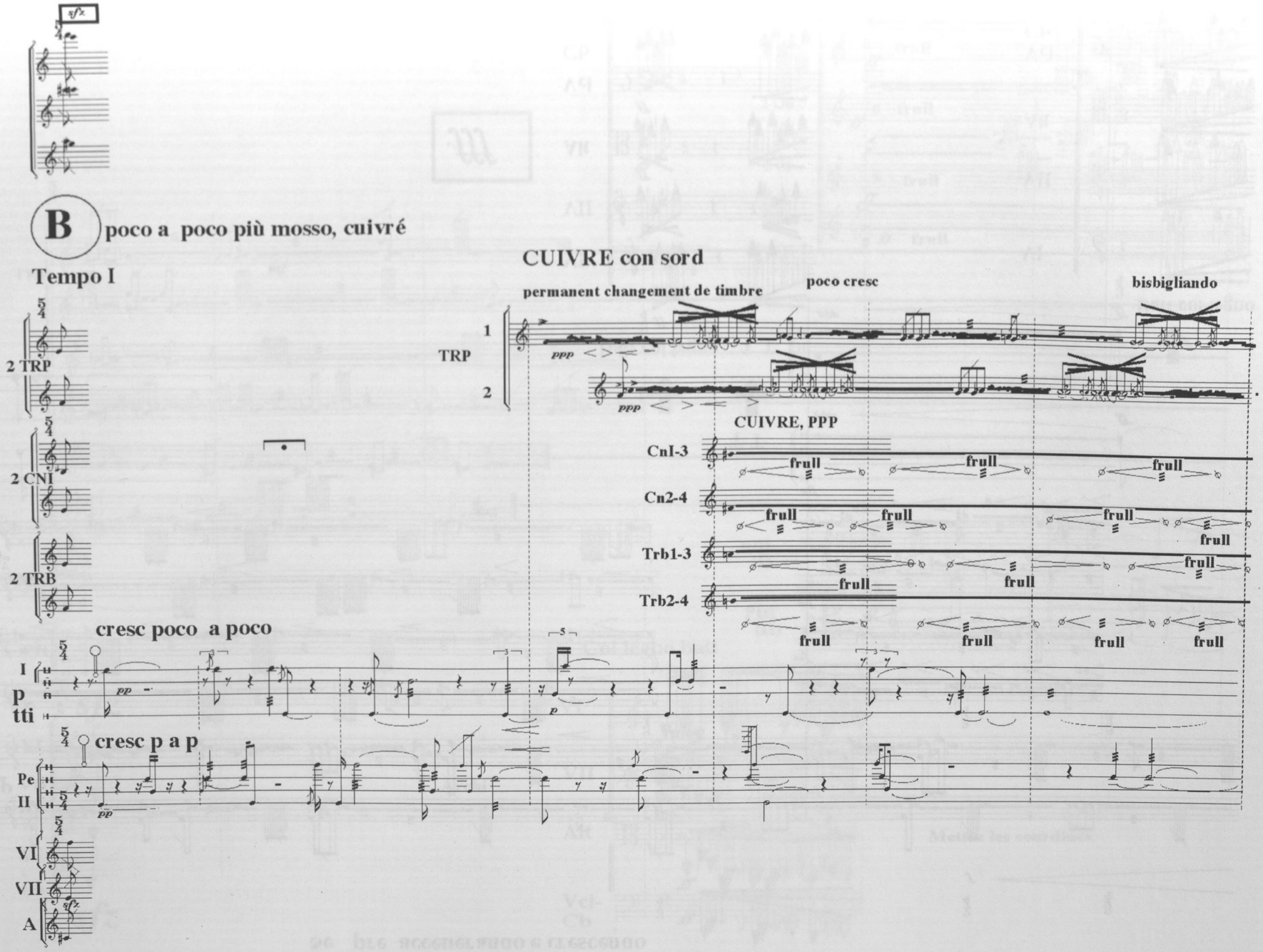
Perc I: 3 piatti sosp + T-Tam

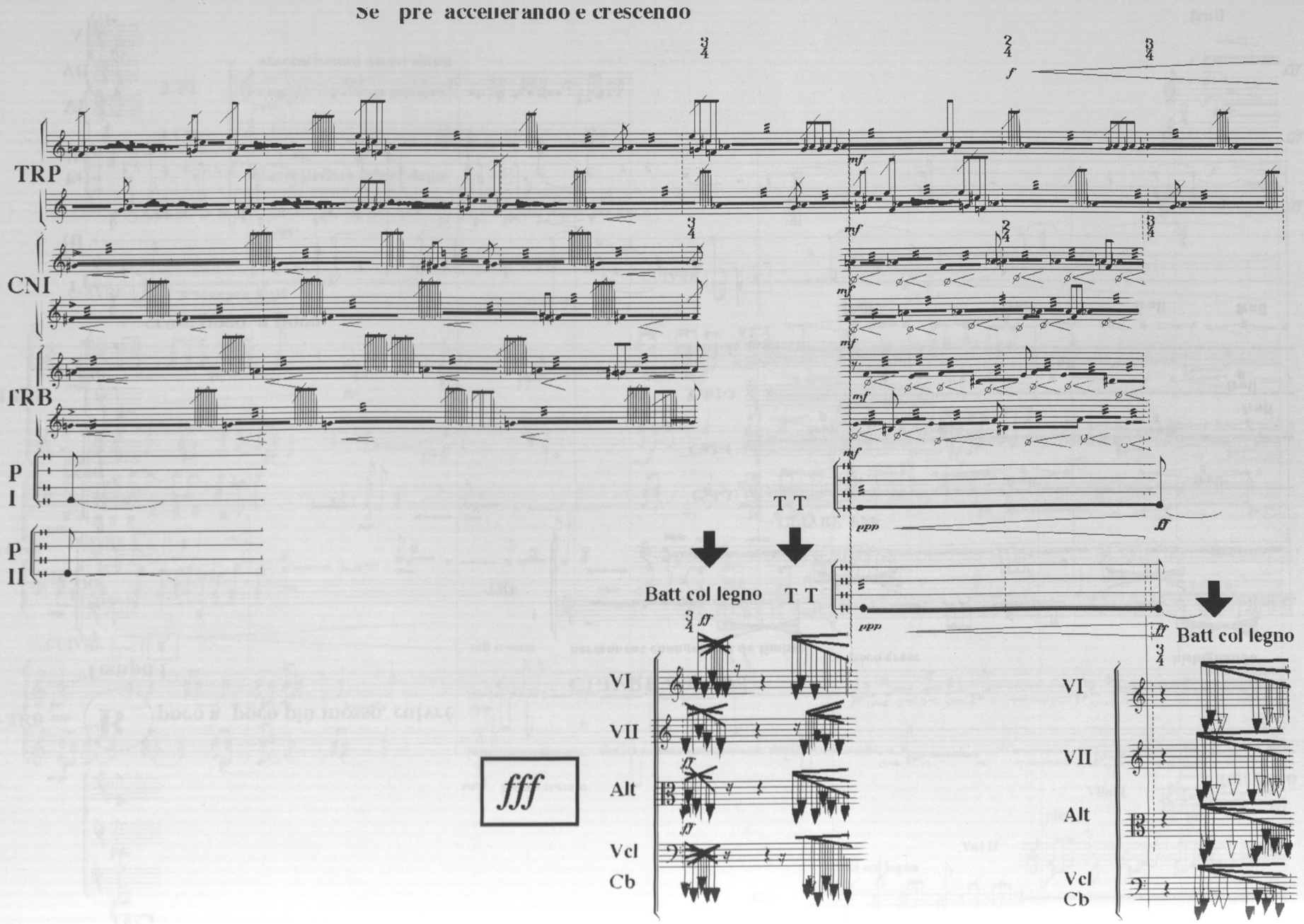
Perc II: 3 piatti sosp + T-Tam

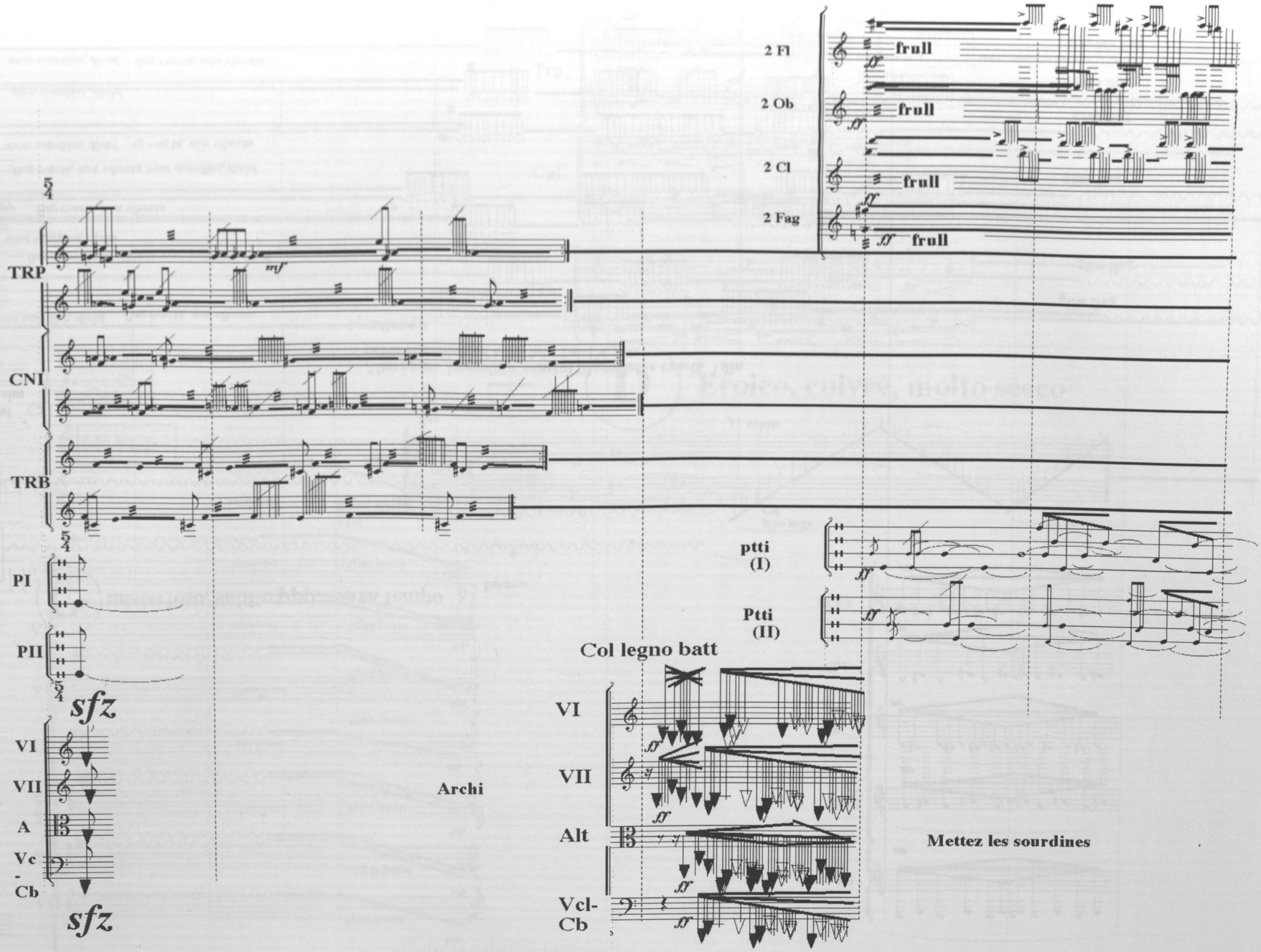

Lontano
battements avec voix
battements avec voix
smorz
4TRP
battements avec voix
battements avec voix
smorzato
4CNI
4 TRB
Pe I
Pe II

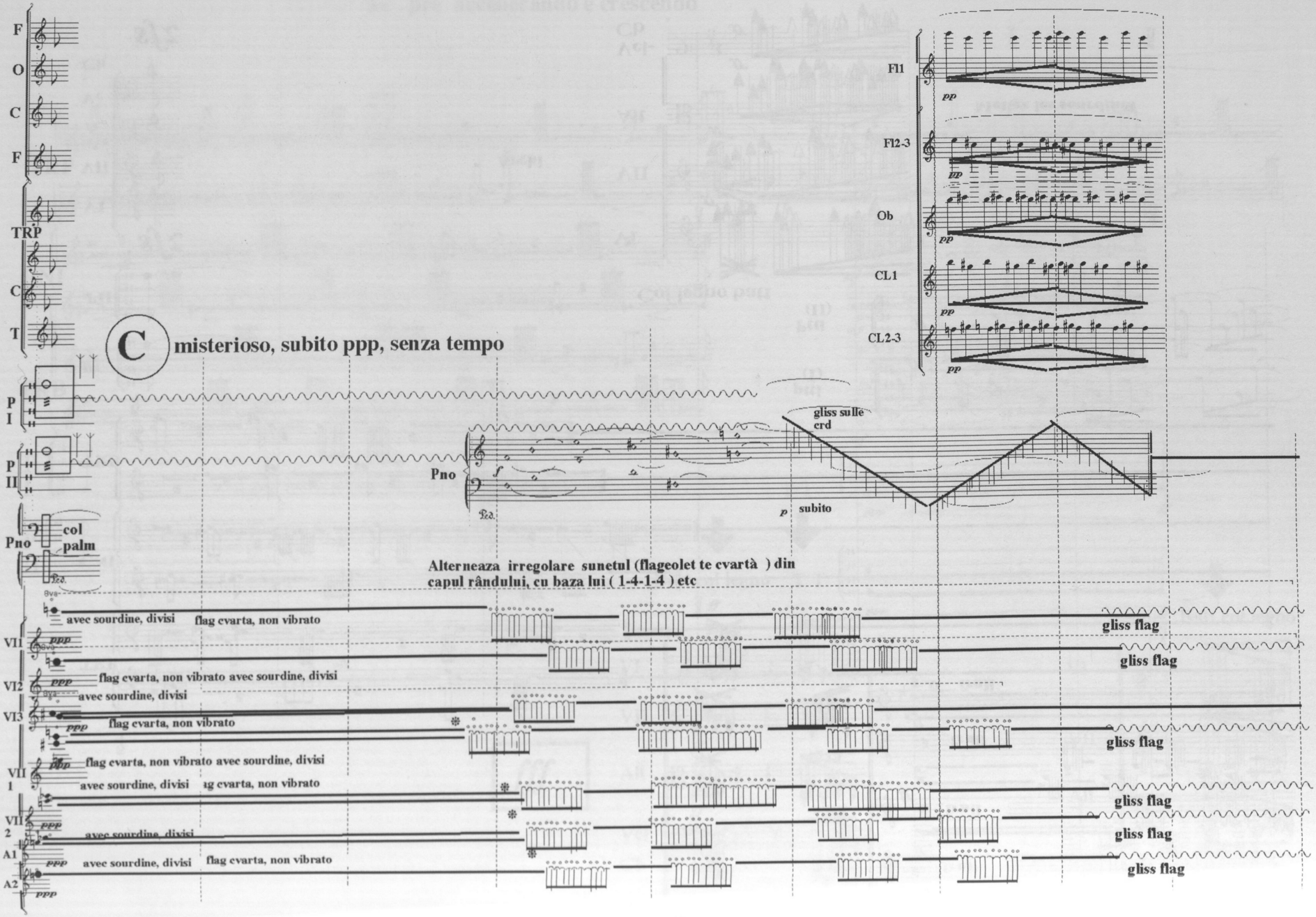

A
Poco più mosso
3FL
pppp
staccatissimo quasi slapp
3 OB
pppp
3 CL
pppp
frull senza suono e stacc
4 TRP
pp
frull senza suono e stacc
CUIVRE
frull senza suono (fiatto)
4 CNI
ppp
yell tremm
ppp
yellow tramm
p
frull senza suono
CUIVRE
4TRB
pp
frull senza suono (fiatto)
p
frull senza suono
pp
p
Pe I
Pe II
sulle crd
P-no
sfz
ettouffé
sfz
sulle crd
P-no
ettouffé
sfz

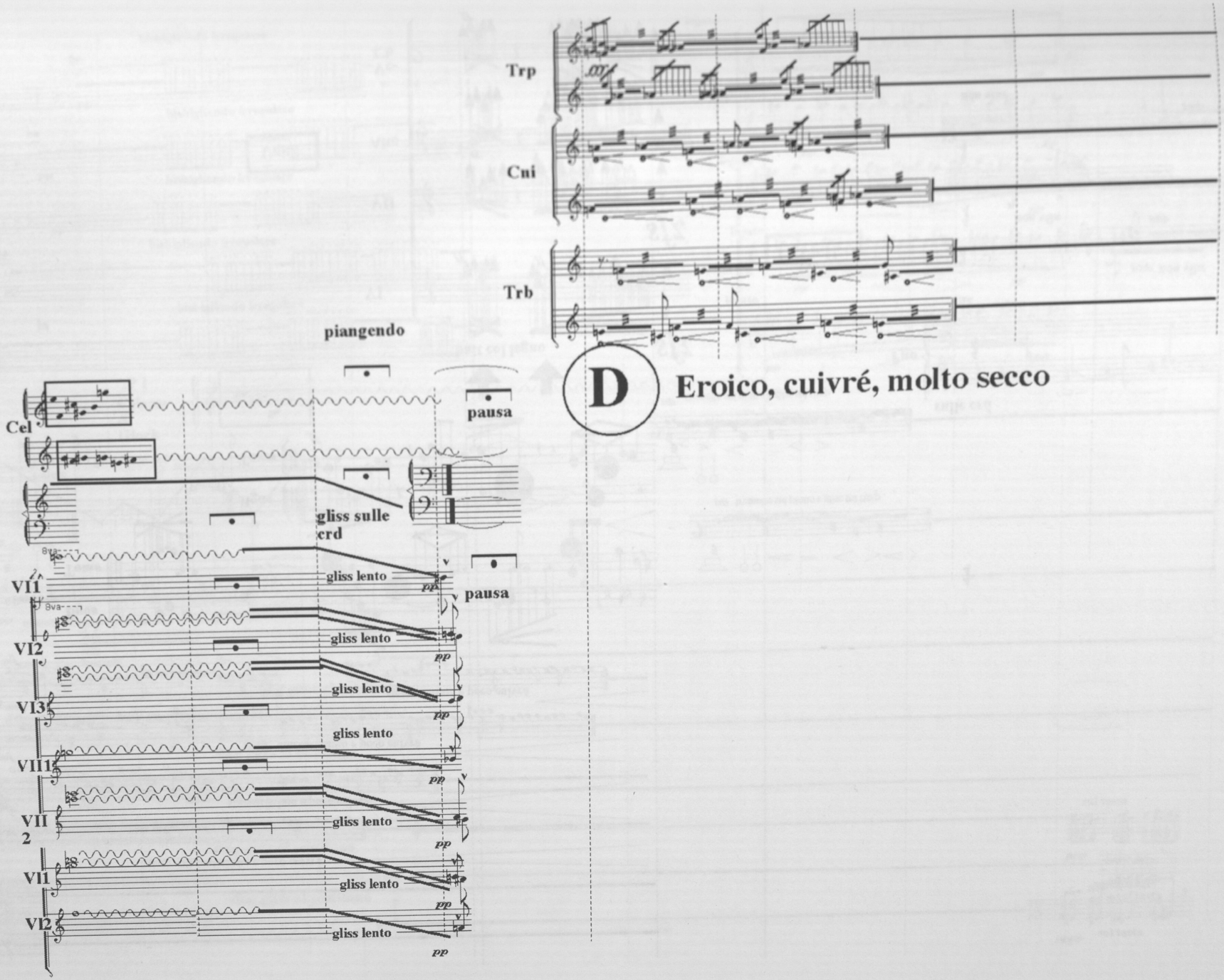

3 Fl
3 Ob
3 Cl
staccatissimo quasi slapp
staccatissimo quasi slapp
frull
CUIVRE
sempre flatt
CUIVRE
4 TRP
4 CNI
CUIVRE
CUIVRE
4 TRB
yell tremm
yellow tramm
gett arco
Vlini I
pizz
Vni II
batt col legno
Alto

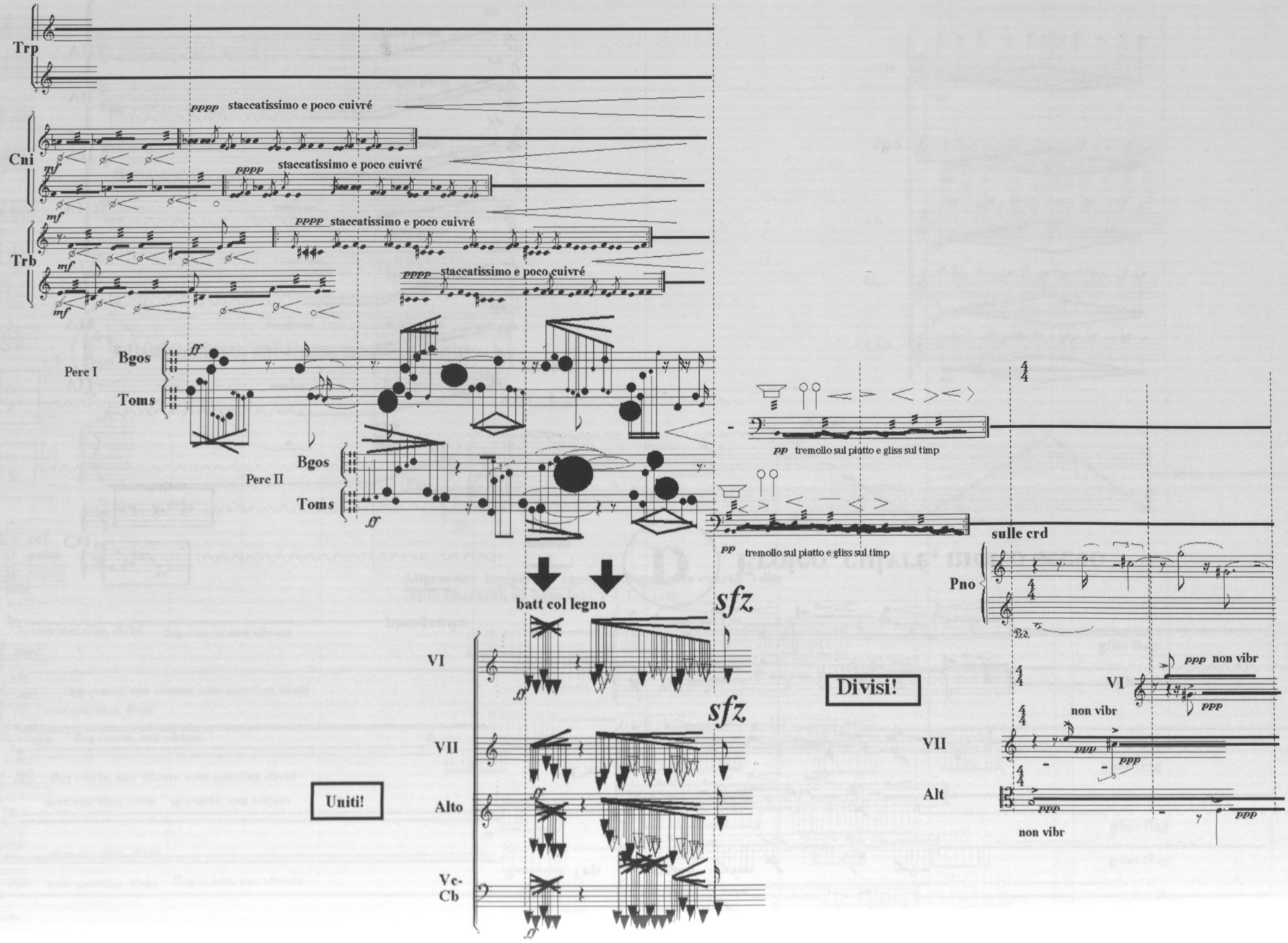

sfx
B
poco a poco più mosso, cuivré
Tempo I
CUIVRE con sord
permanent changement de timbre
poco cresc
bisbigliando
TRP
1
2
ppp
CUIVRE, PPP
2 TRP
2 CNI
2 TRB
CnI-3
Cn2-4
Trb1-3
Trb2-4
frull
cresc poco a poco
cresc p a p
pp
p
I
p
tti
Pe
II
VI
VII
A

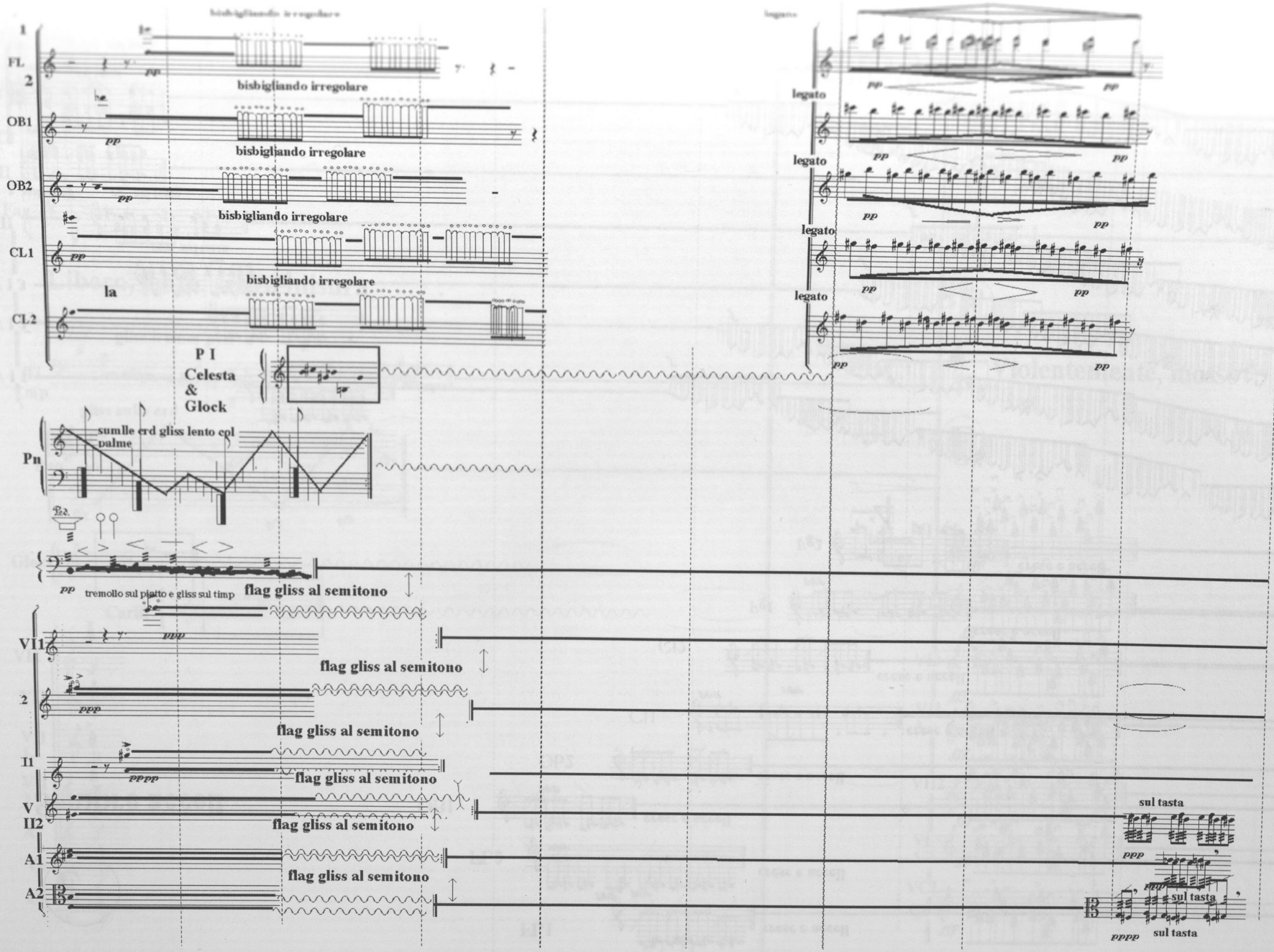

Se pre accellerando e crescendo
TRP
CNI
TRB
P I
P II
T T
Batt col legno
T T
Batt col legno
VI
VII
Alt
Vcl
Cb
fff
VI
VII
Alt
Vcl
Cb

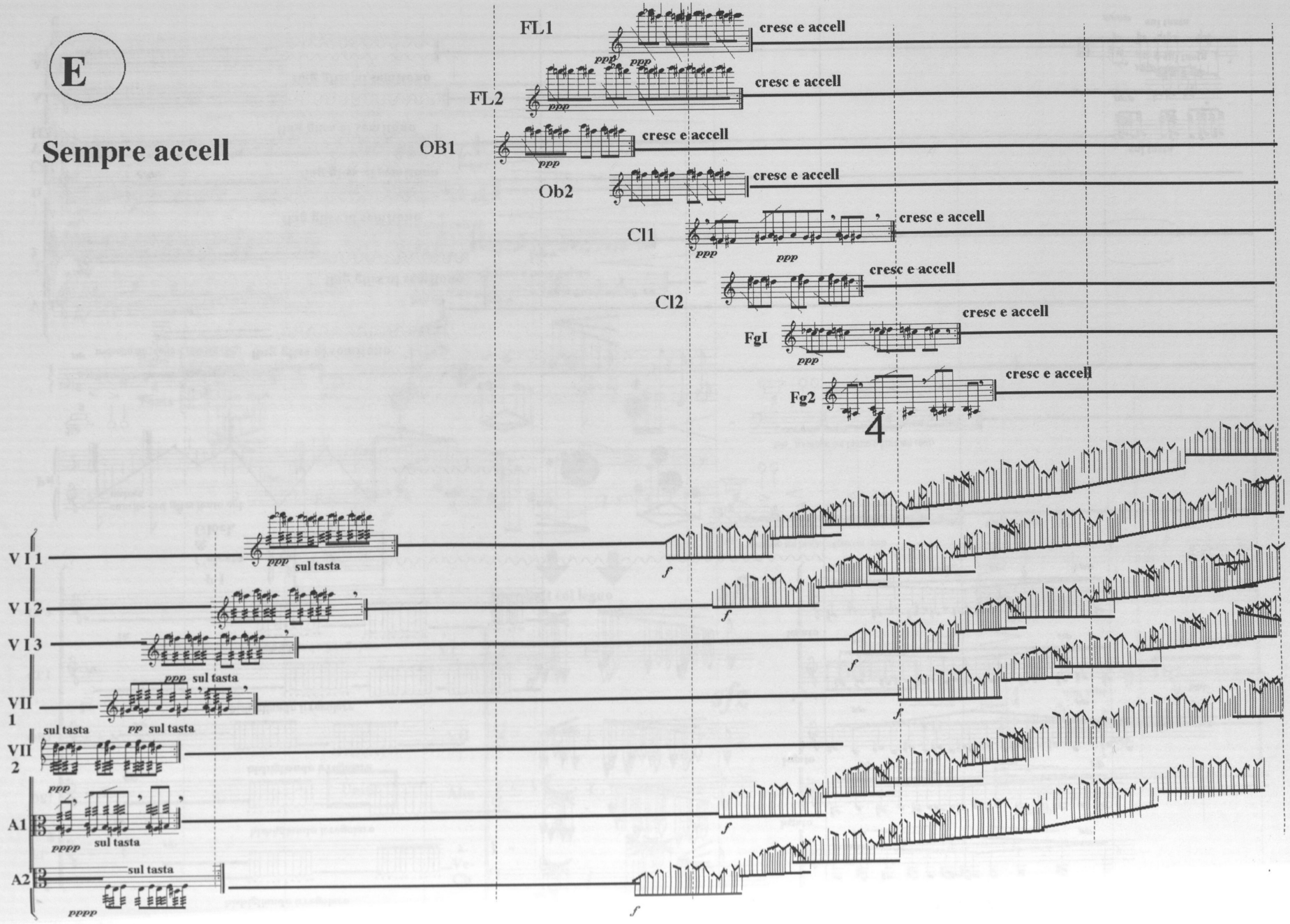

2 Fl
2 Ob
2 Cl
2 Fag
frull
frull
frull
frull
TRP
CNI
TRB
PI
PII
ptti
(I)
Ptti
(II)
Col legno batt
VI
VII
A
Vc
-
Cb
Archi
sfz
sfz
VI
VII
Alt
Vcl-
Cb
Mettez les sourdines

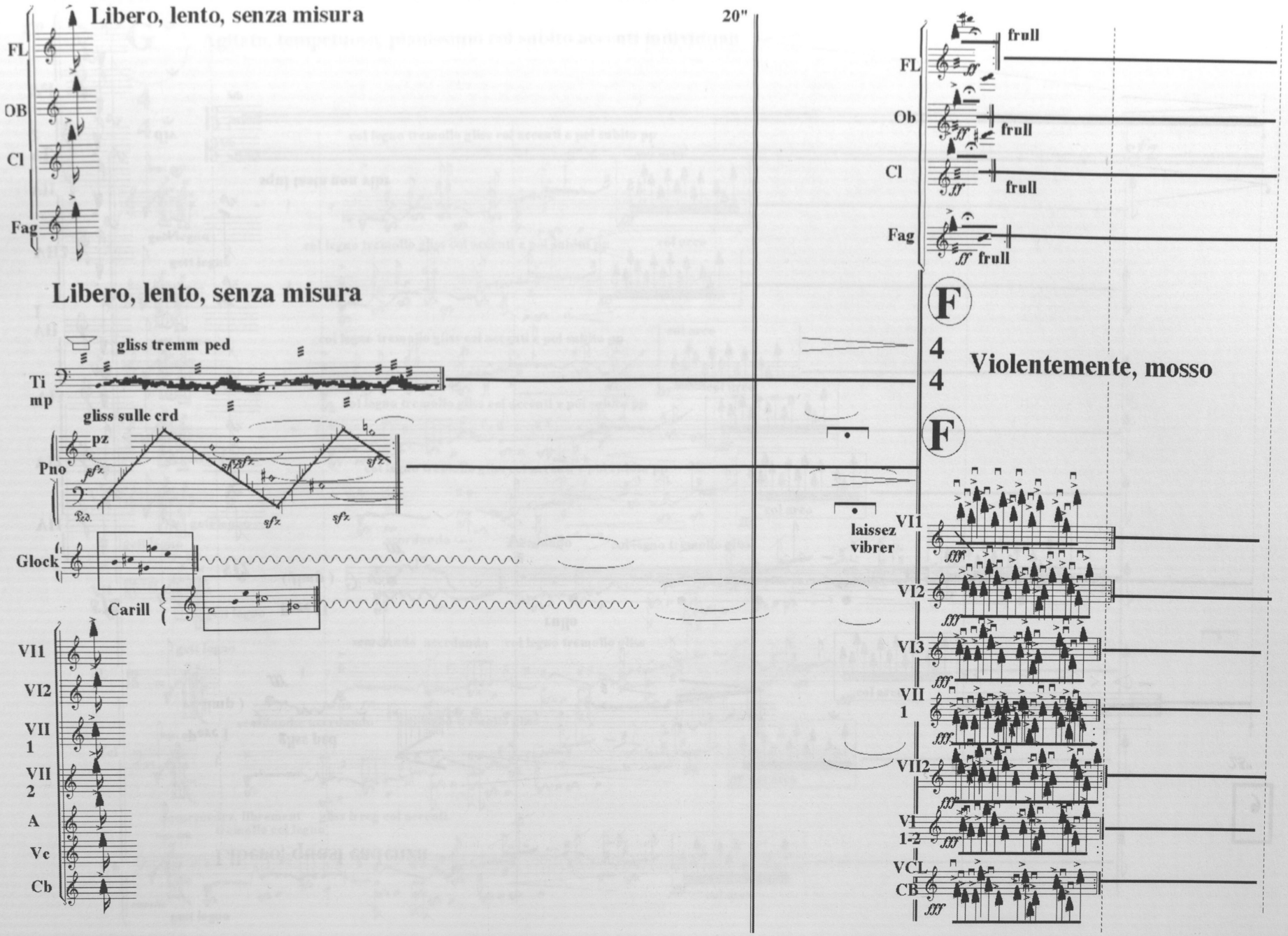

F
O
C
F
TRP
C
T
C misterioso, subito ppp, senza tempo
Fl1
Fl2-3
Ob
CL1
CL2-3
pp
P I
P II
Pno
col palm
gliss sulle crd
f
p subito
Alterneaza irregolare sunetul (flageolet te cvartà) din capul rândului, cu baza lui (1-4-1-4) etc
avec sourdine, divisi
flag cvarta, non vibrato
gliss flag
VII 1
VII 2
VI2
VI3
A1
A2
ppp

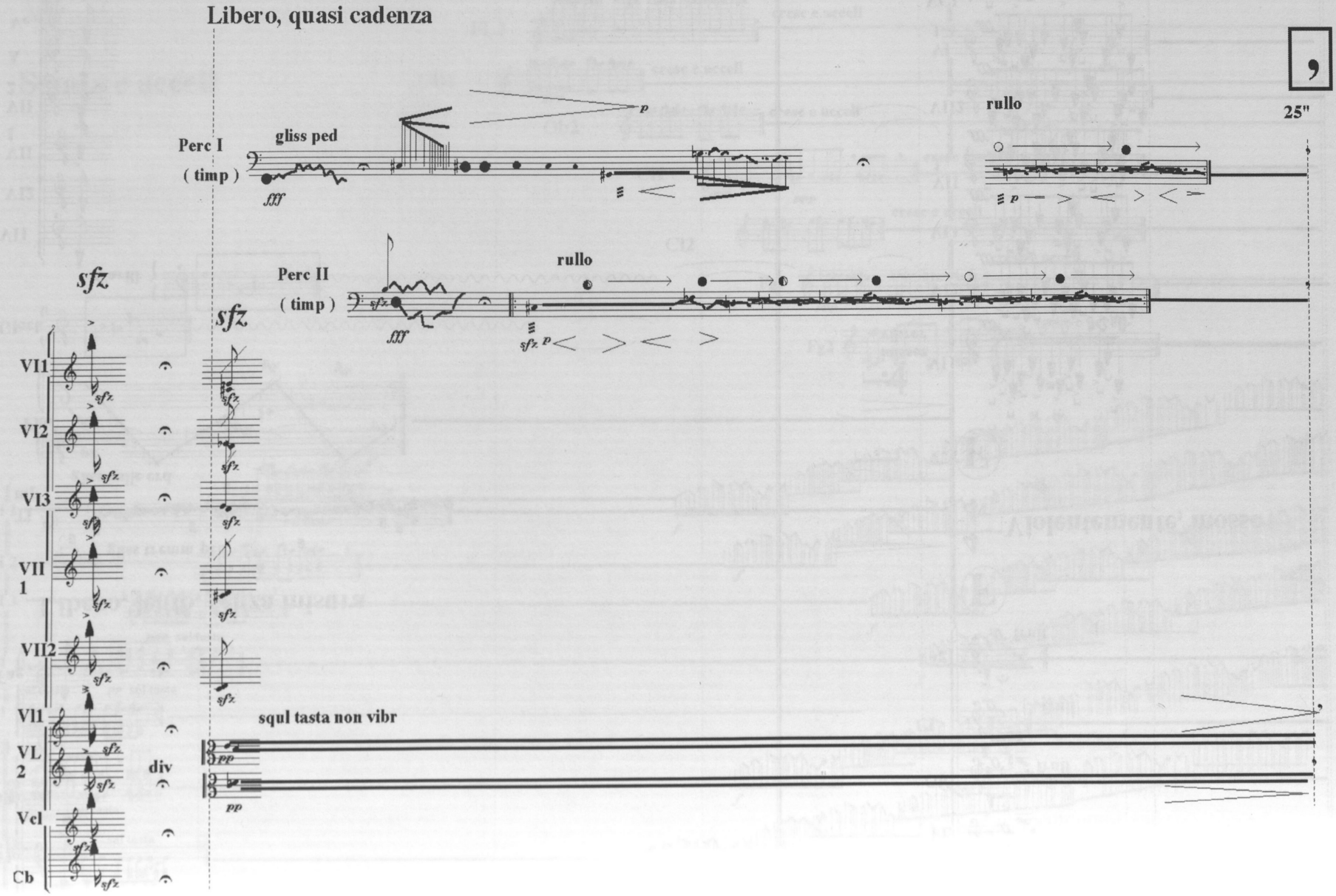

Trp
Cni
Trb
D
Eroico, cuivré, molto secco
piangendo
Cel
pausa
gliss sulle crd
gliss lento
pp
pausa
VI1
VI2
VI3
VII1
VII 2
VI1
VI2

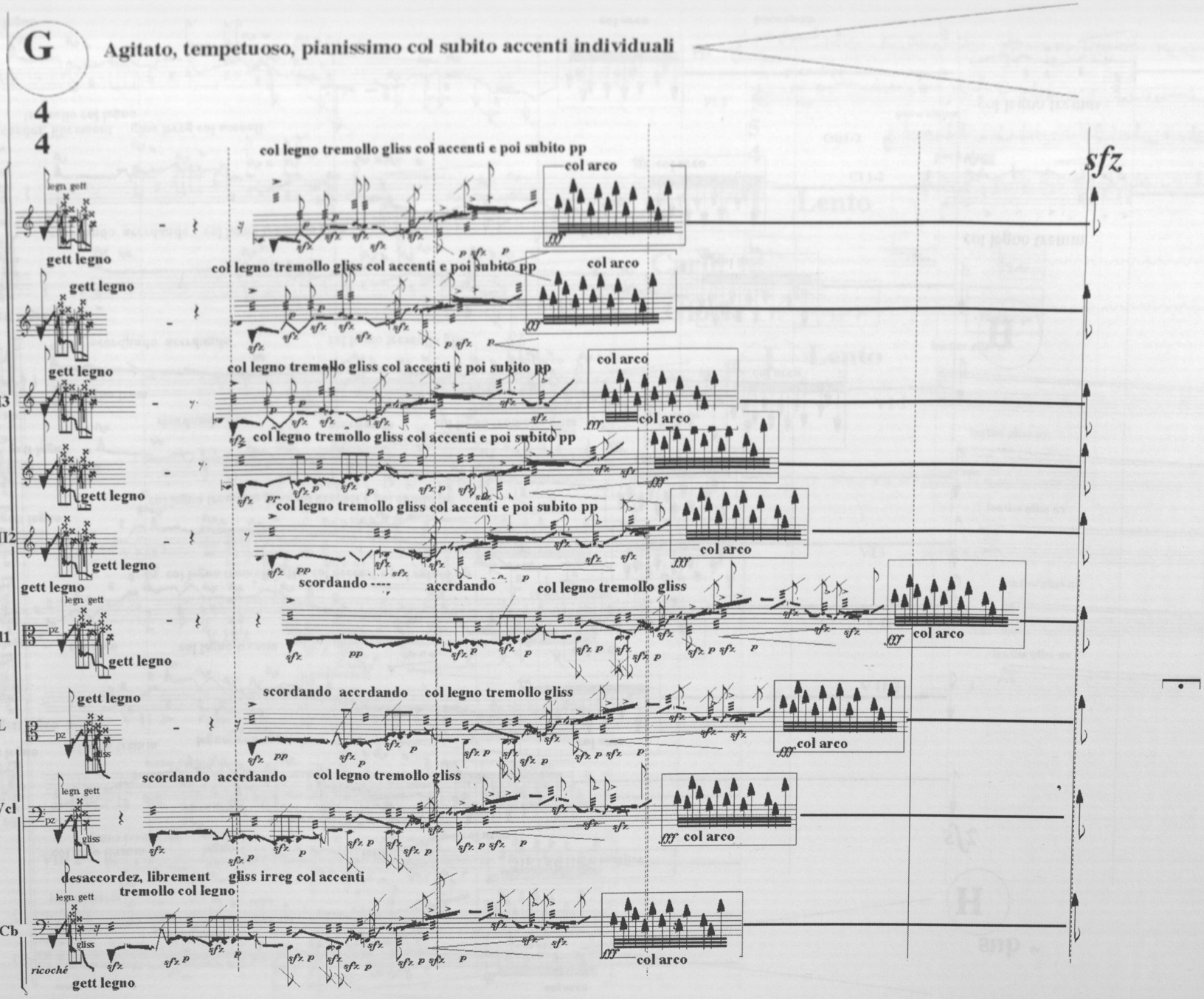

Trp
Cni
Trb
pppp staccatissimo e poco cuivré
mf
Perc I
Bgos
Toms
ff
Perc II
pp tremollo sul piatto e gliss sul timp
sulle crd
Pno
batt col legno
sfz
VI
VII
Alto
Vc-
Cb
Uniti!
Divisi!
ppp non vibr
non vibr

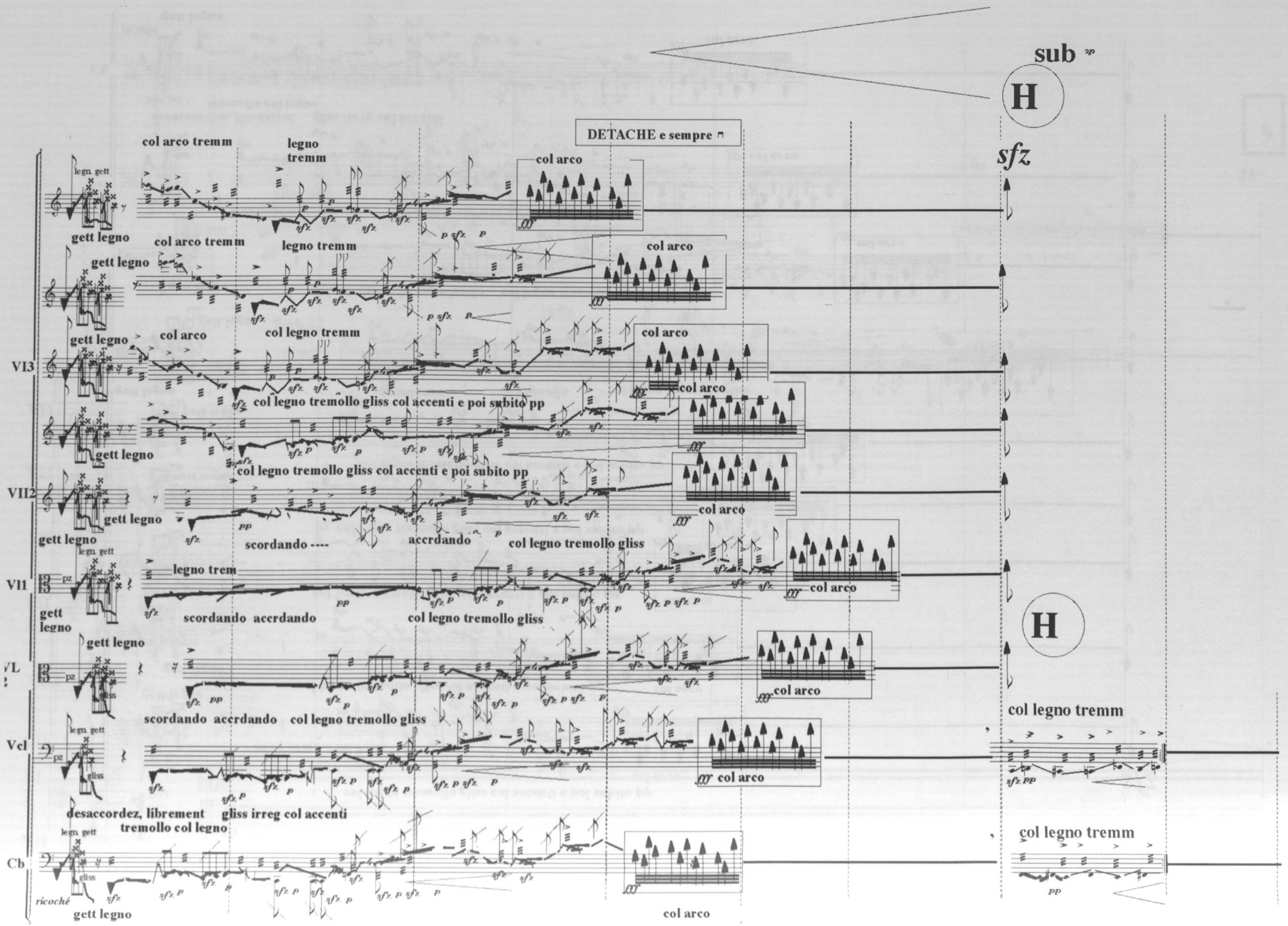

1
FL
2
bisbigliando irregolare
OB1
bisbigliando irregolare
OB2
bisbigliando irregolare
CL1
bisbigliando irregolare
la
CL2
legato
legato
legato
legato
P I
Celesta
&
Glock
Pn
sumlle crd gliss lento col
palme
Ped.
pp
tremollo sul piatto e gliss sul timp
flag gliss al semitono
VI1
flag gliss al semitono
2
flag gliss al semitono
II
flag gliss al semitono
V
II2
flag gliss al semitono
A1
flag gliss al semitono
A2
sul tasta
sul tasta
sul tasta

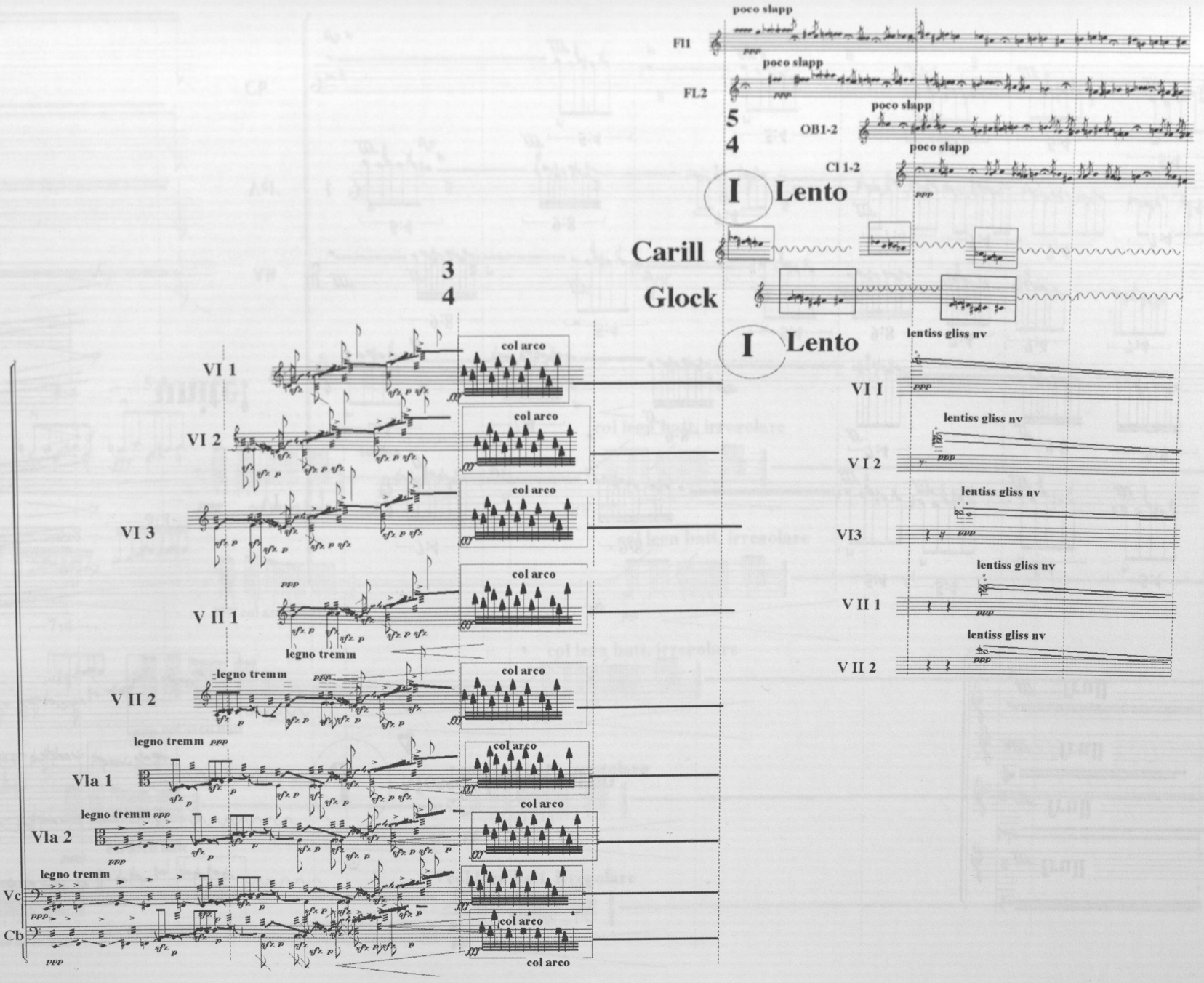

E
Sempre accell
FL1
FL2
OB1
Ob2
Cl1
Cl2
FgI
Fg2
cresc e accell
4
V I 1
V I 2
V I 3
VII 1
VII 2
A1
A2
ppp
pp
pppp
sul tasta
f

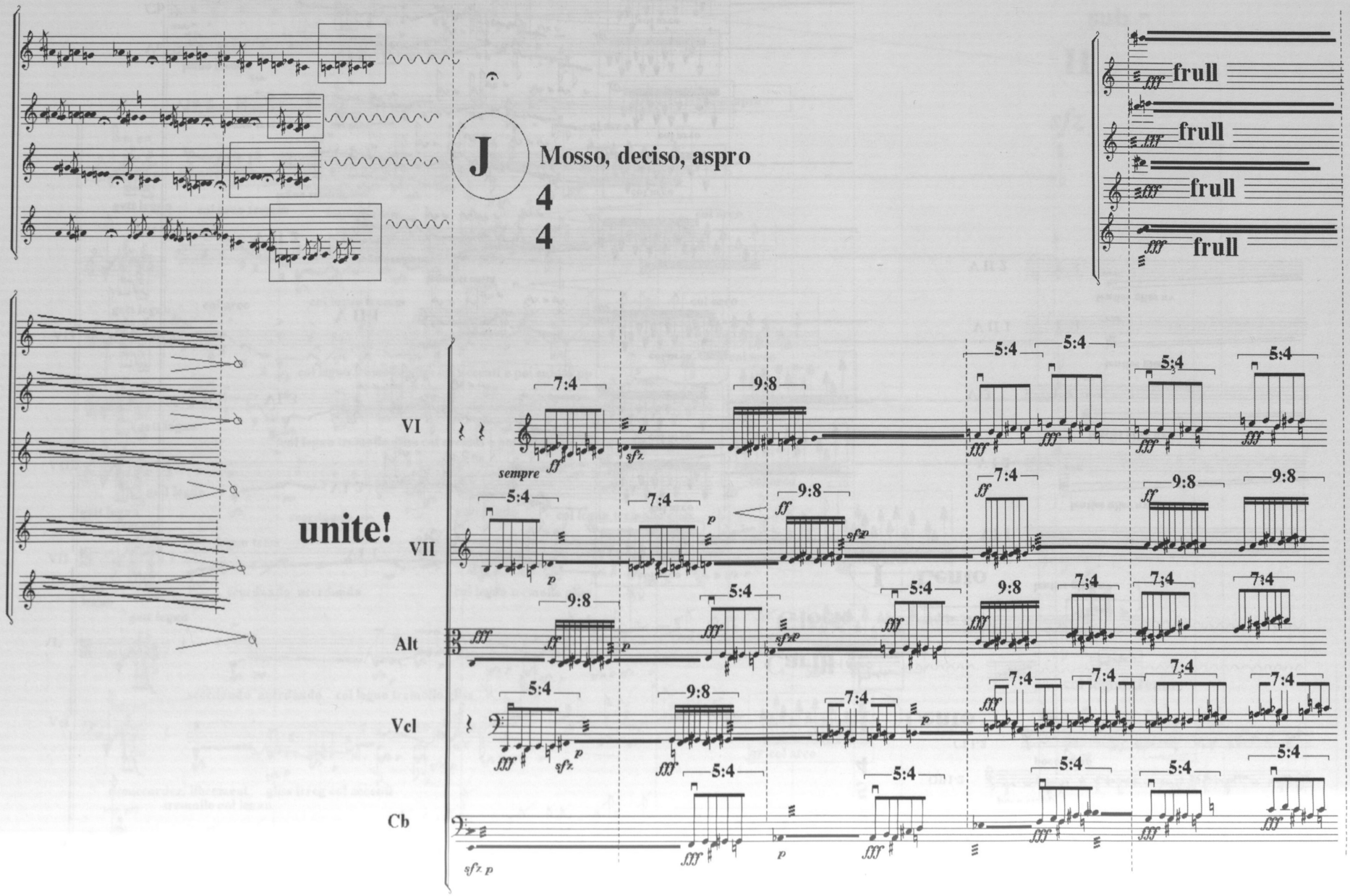

Libero, lento, senza misura
20"
FL
OB
Cl
Fag
frull
Ob
Libero, lento, senza misura
gliss tremm ped
Ti
mp
gliss sulle crd
pz
Pno
Glock
Carill
VI1
VI2
VII 1
VII 2
A
Vc
Cb
F
4
4
Violentemente, mosso
laissez vibrer
VI3
VII2
VI 1-2
VCL
CB

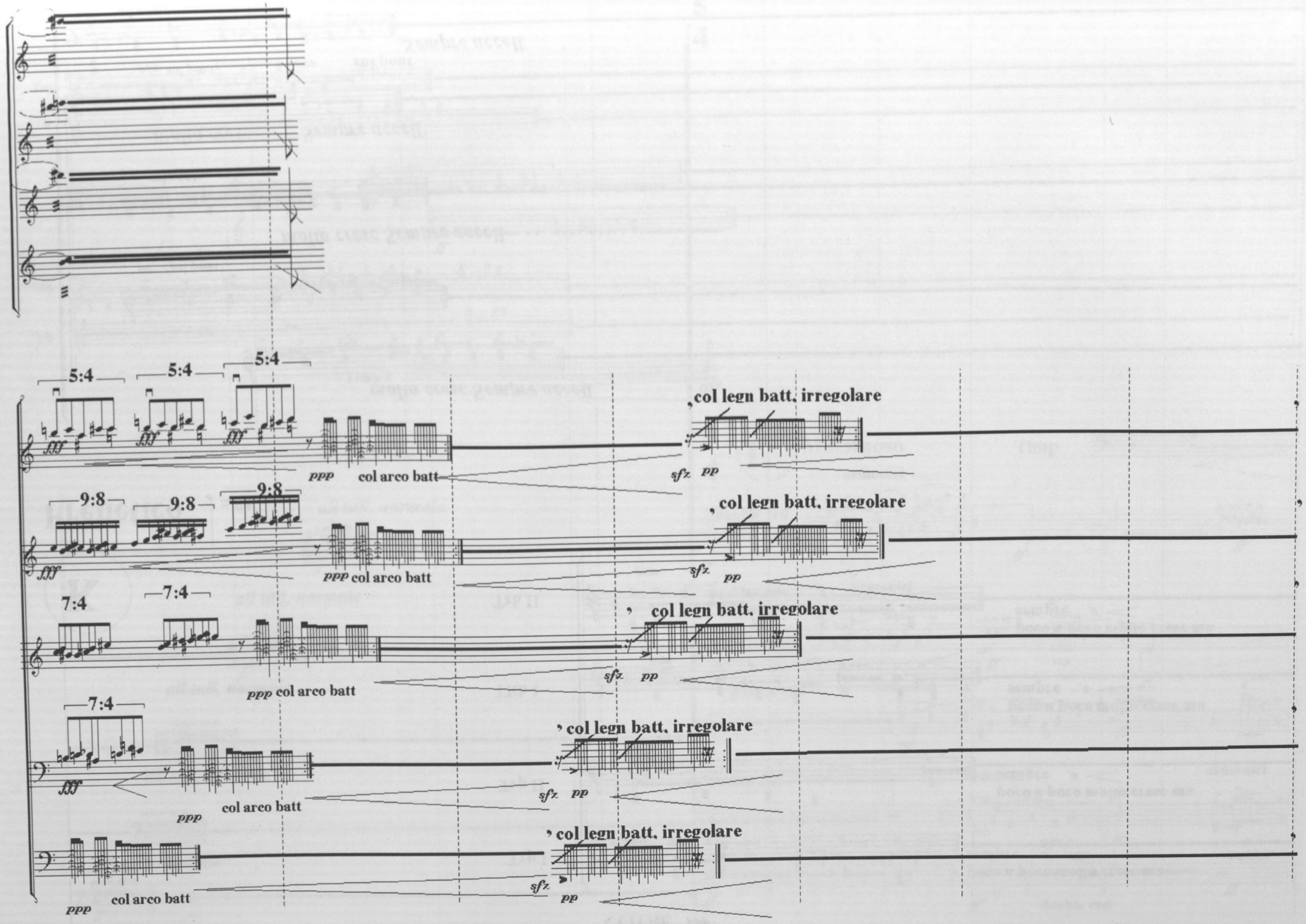

Libero, quasi cadenza
Perc I
(timp)
gliss ped
fff
p
rullo
25"
p
Perc II
(timp)
rullo
fff
sfz p
sfz
sfz
VI1
VI2
VI3
VII 1
VII2
VI1
VL 2
div
Vcl
Cb
squl tasta non vibr
pp
pp

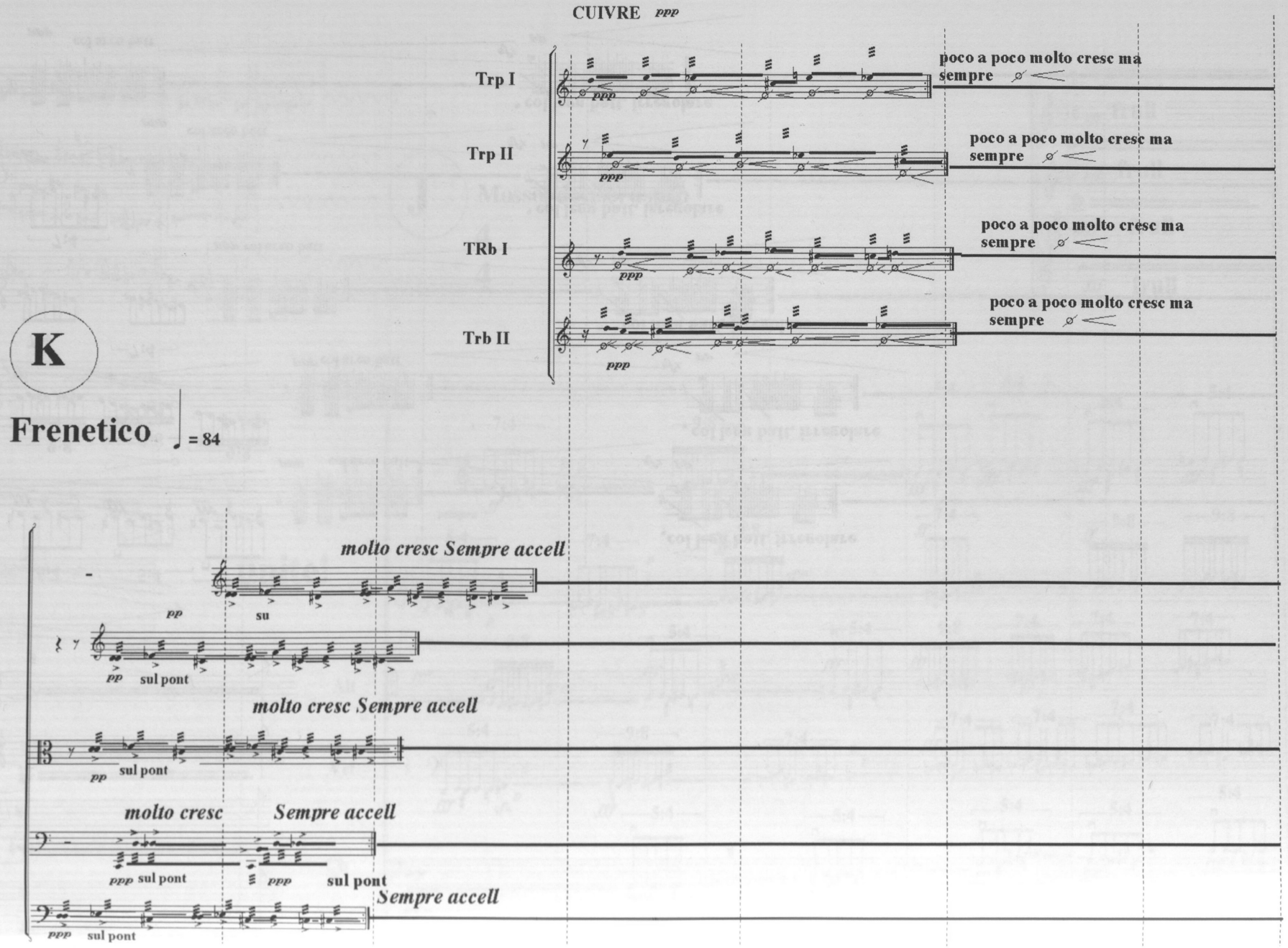

G
Agitato, tempetuoso, pianissimo col subito accenti individuali
4
4
sfz
col legno tremollo gliss col accenti e poi subito pp
col arco
legn. gett
gett legno
col legno tremollo gliss col accenti e poi subito pp
col arco
gett legno
col legno tremollo gliss col accenti e poi subito pp
col arco
VI3
col arco
gett legno
col legno tremollo gliss col accenti e poi subito pp
col arco
col legno tremollo gliss col accenti e poi subito pp
VII2
col arco
gett legno
gett legno
scordando ----
accrdando
col legno tremollo gliss
legn. gett
VII
col arco
gett legno
gett legno
scordando accrdando
col legno tremollo gliss
VL
col arco
scordando accrdando
col legno tremollo gliss
legn. gett
Vcl
col arco
gliss
desaccordez, librement
gliss irreg col accenti
tremollo col legno
legn. gett
Cb
col arco
gliss
ricoché
gett legno

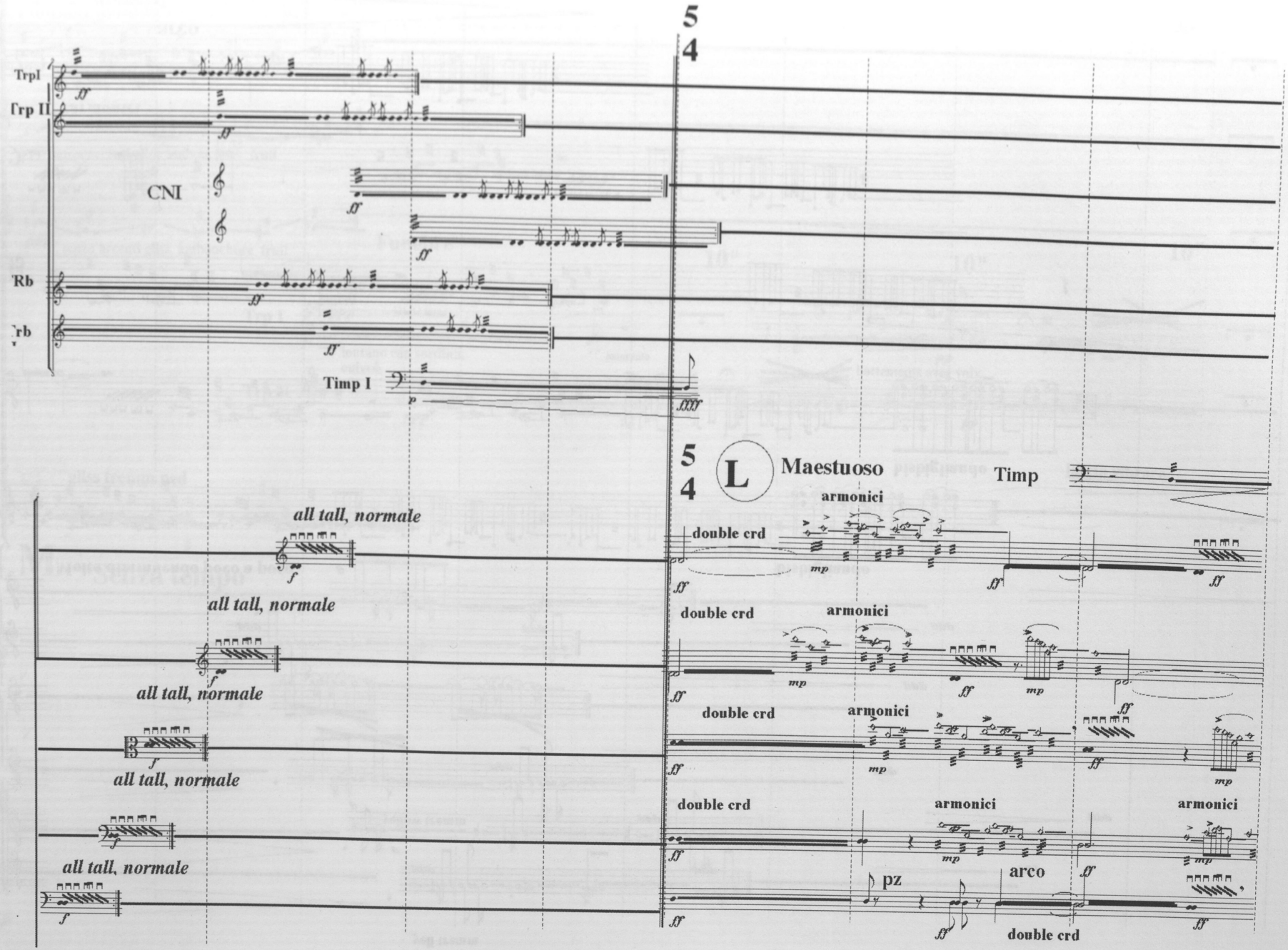

sub pp
H
sfz
DETACHE e sempre
col arco tremm
legno tremm
col arco
gett legno
col legno tremm
col legno tremolo gliss col accenti e poi subito pp
VI3
VII2
VI1
VL
Vcl
Cb
scordando ----
accrdando
scordando accrdando
col legno tremolo gliss
desaccordez, librement
tremolo col legno
gliss irreg col accenti
ricoché
H
col legno tremm

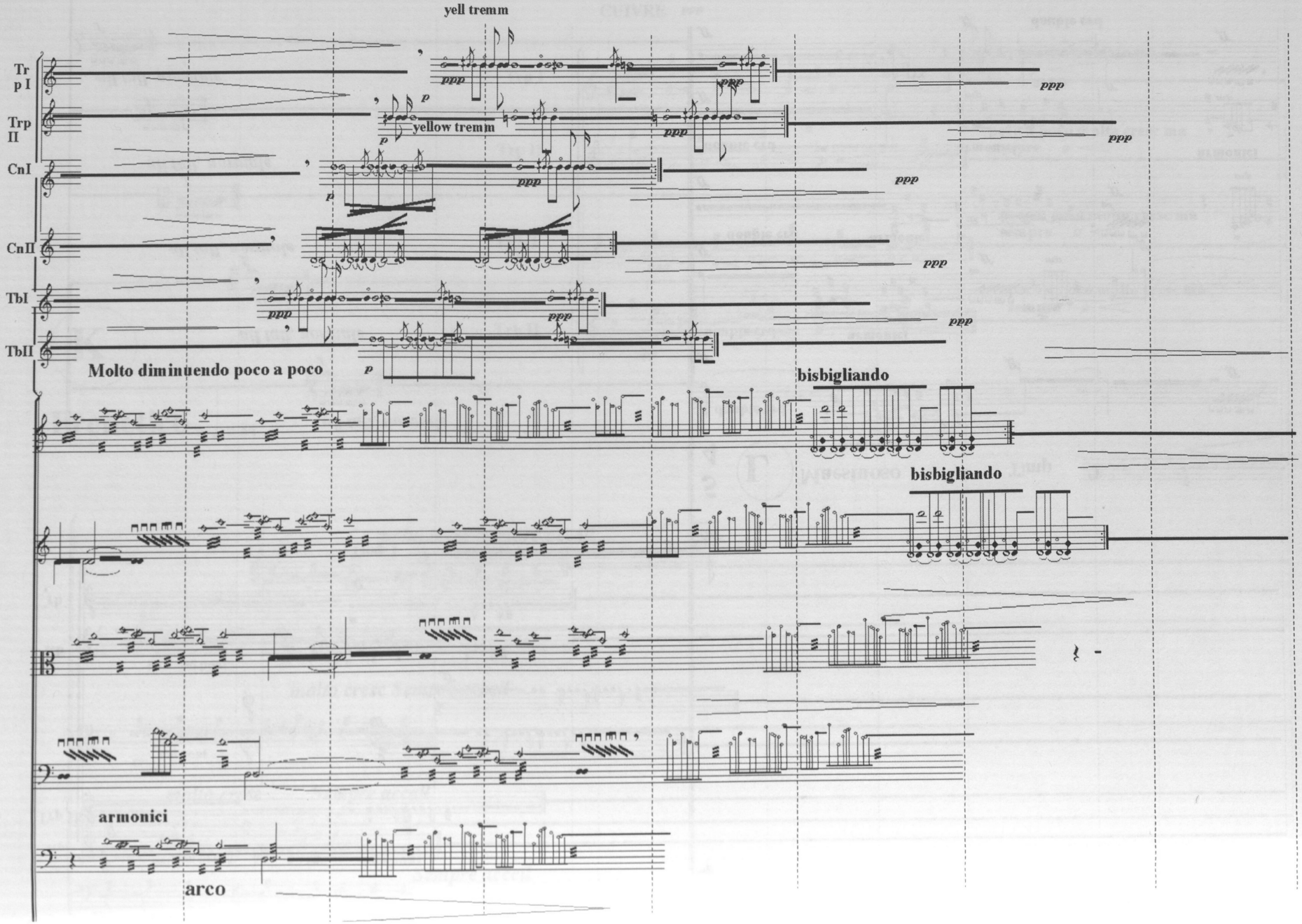

poco slapp
Fl1
poco slapp
FL2
poco slapp
OB1-2
poco slapp
Cl 1-2
5
4
I Lento
Carill
Glock
I Lento
lentiss gliss nv
VI I
lentiss gliss nv
V I 2
lentiss gliss nv
VI3
lentiss gliss nv
V II 1
lentiss gliss nv
V II 2
3
4
VI 1
col arco
VI 2
col arco
VI 3
col arco
V II 1
col arco
legno tremm
V II 2
legno tremm
col arco
Vla 1
legno tremm
col arco
Vla 2
legno tremm
col arco
Vc
legno tremm
Cb
col arco
col arco

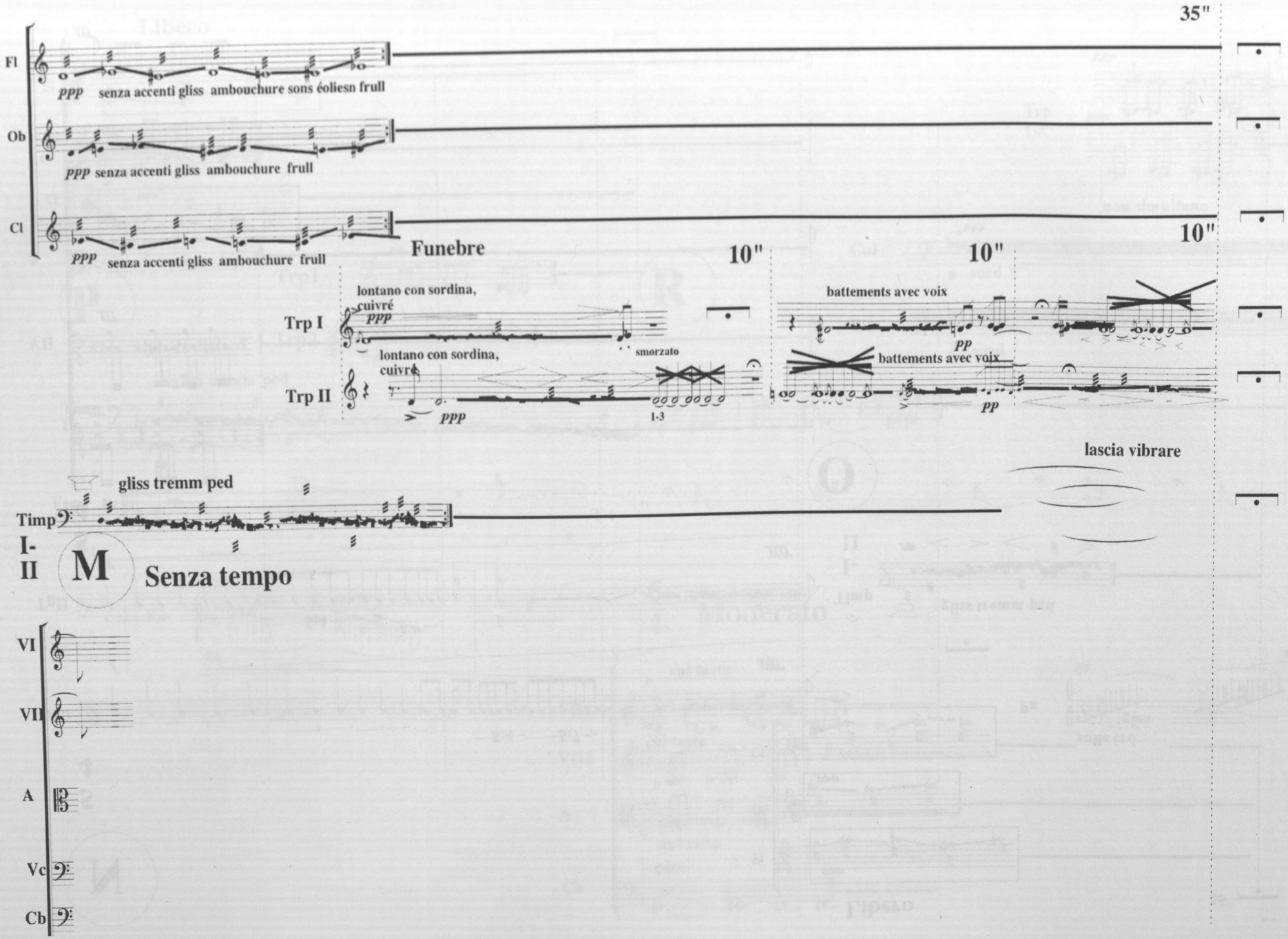

J
Mosso, deciso, aspro
4
4
frull
frull
frull
frull
unite!
VI
VII
Alt
Vcl
Cb
sempre
7:4
9:8
5:4
sfz
p
ff
fff

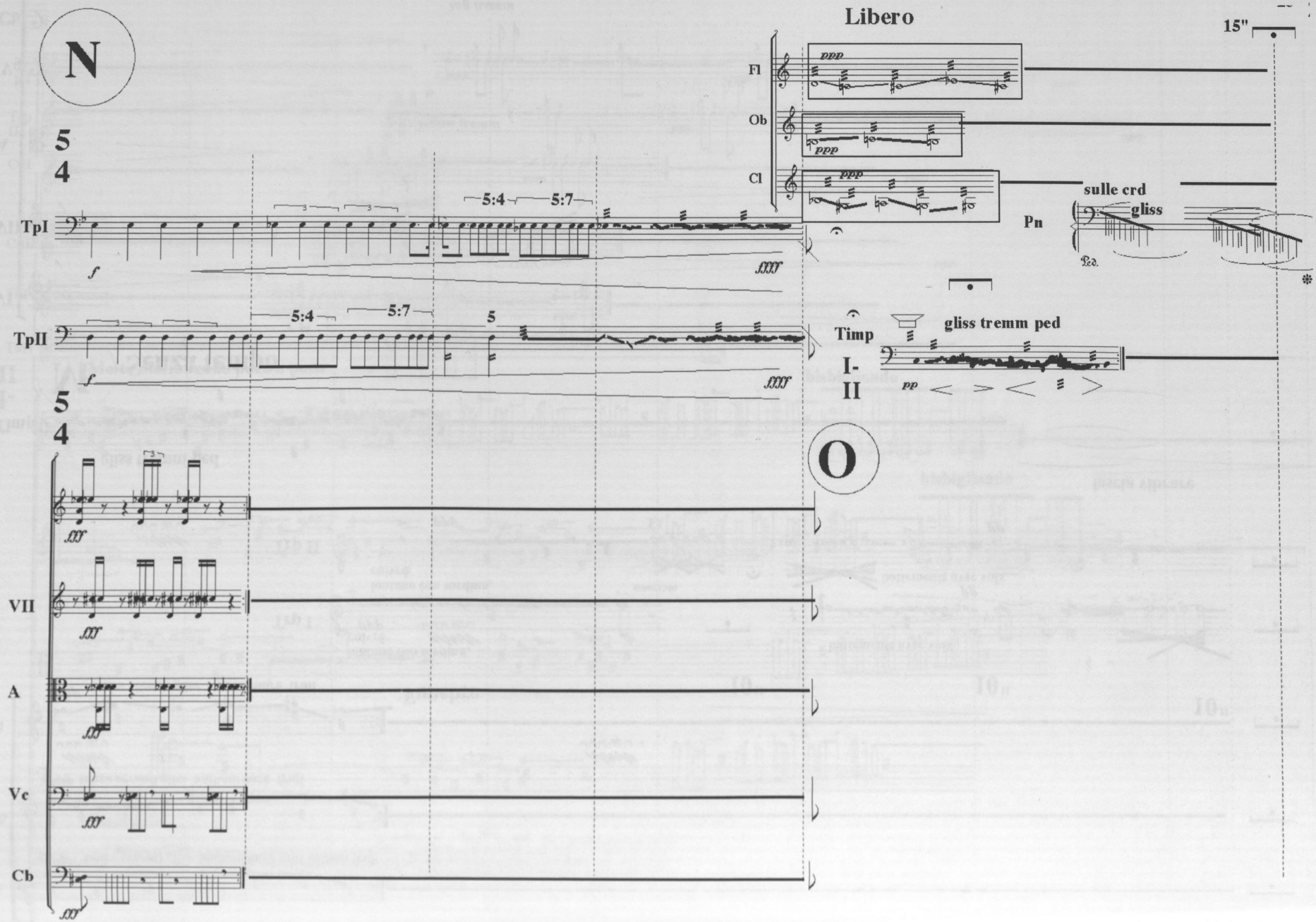

5:4
5:4
5:4
fff
ppp
col arco batt
col legn batt. irregolare
sfz
pp
9:8
9:8
9:8
fff
ppp col arco batt
col legn batt. irregolare
sfz
pp
7:4
7:4
fff
ppp col arco batt
col legn batt. irregolare
sfz
pp
7:4
fff
ppp
col arco batt
col legn batt. irregolare
sfz
pp
ppp
col arco batt
col legn batt. irregolare
sfz
pp

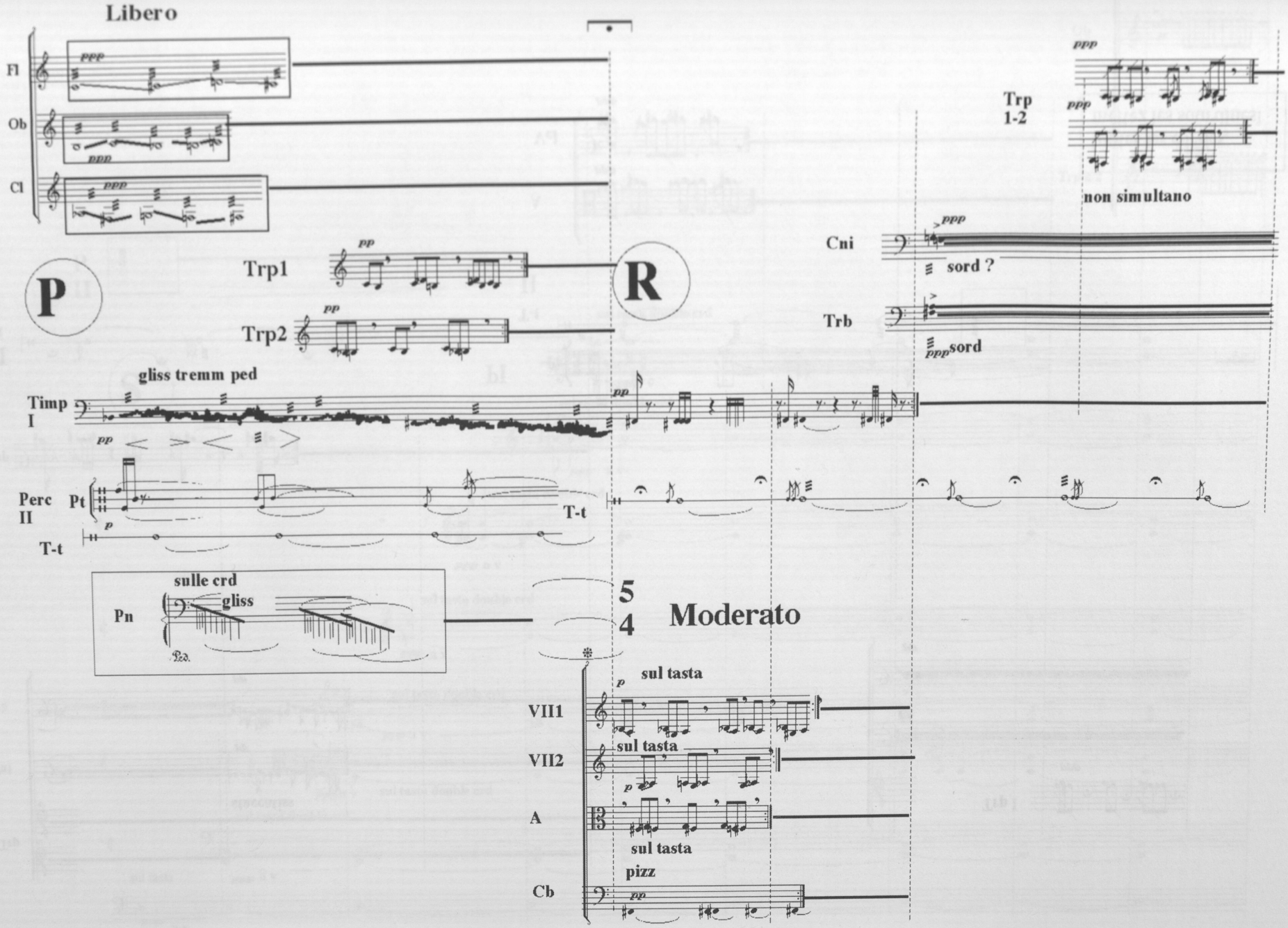

CUIVRE ppp
Trp I
Trp II
TRb I
Trb II
poco a poco molto cresc ma sempre
K
Frenetico
= 84
molto cresc Sempre accell
pp
su
sul pont
molto cresc Sempre accell
molto cresc
Sempre accell
ppp
Sempre accell

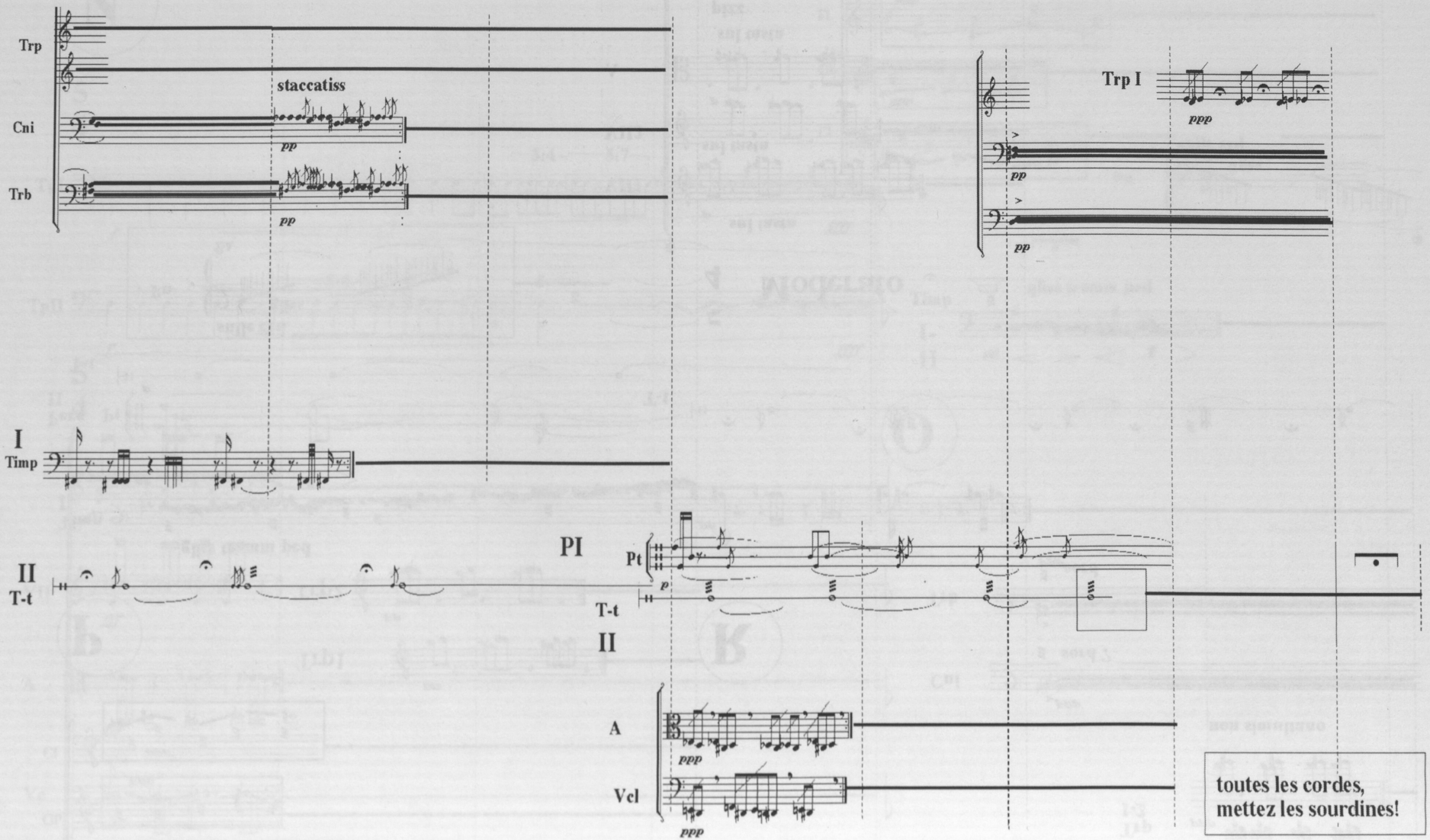

5
4
Trpl
Trp II
CNI
Rb
Trb
Timp I
5
4
L
Maestuoso
Timp
armonici
double crd
all tall, normale
all tall, normale
all tall, normale
all tall, normale
all tall, normale
pz
arco
double crd

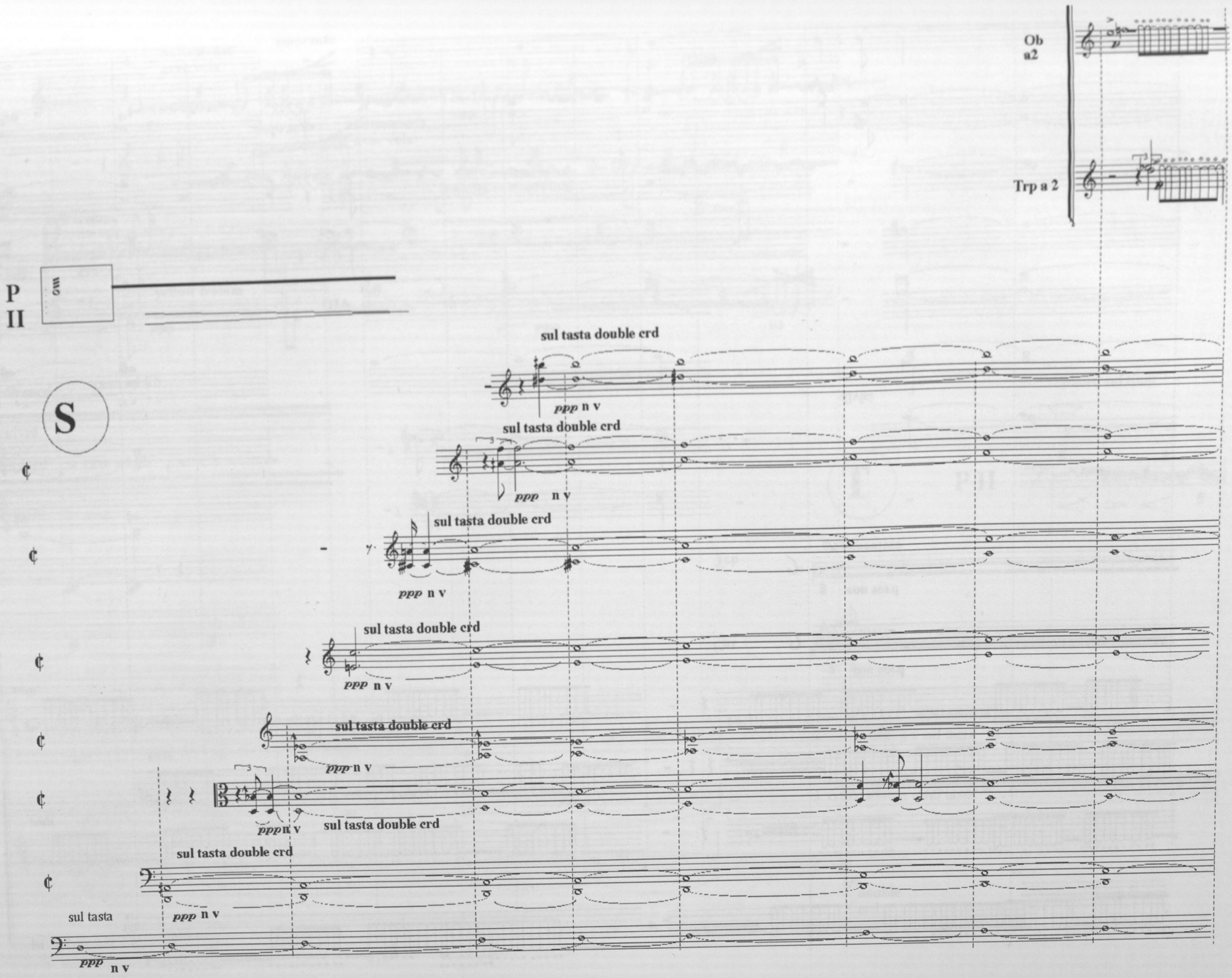

yell tremm
Tr p I
Trp II
CnI
CnII
TbI
TbII
ppp
p
yellow tremm
Molto diminuendo poco a poco
bisbigliando
bisbigliando
armonici
arco

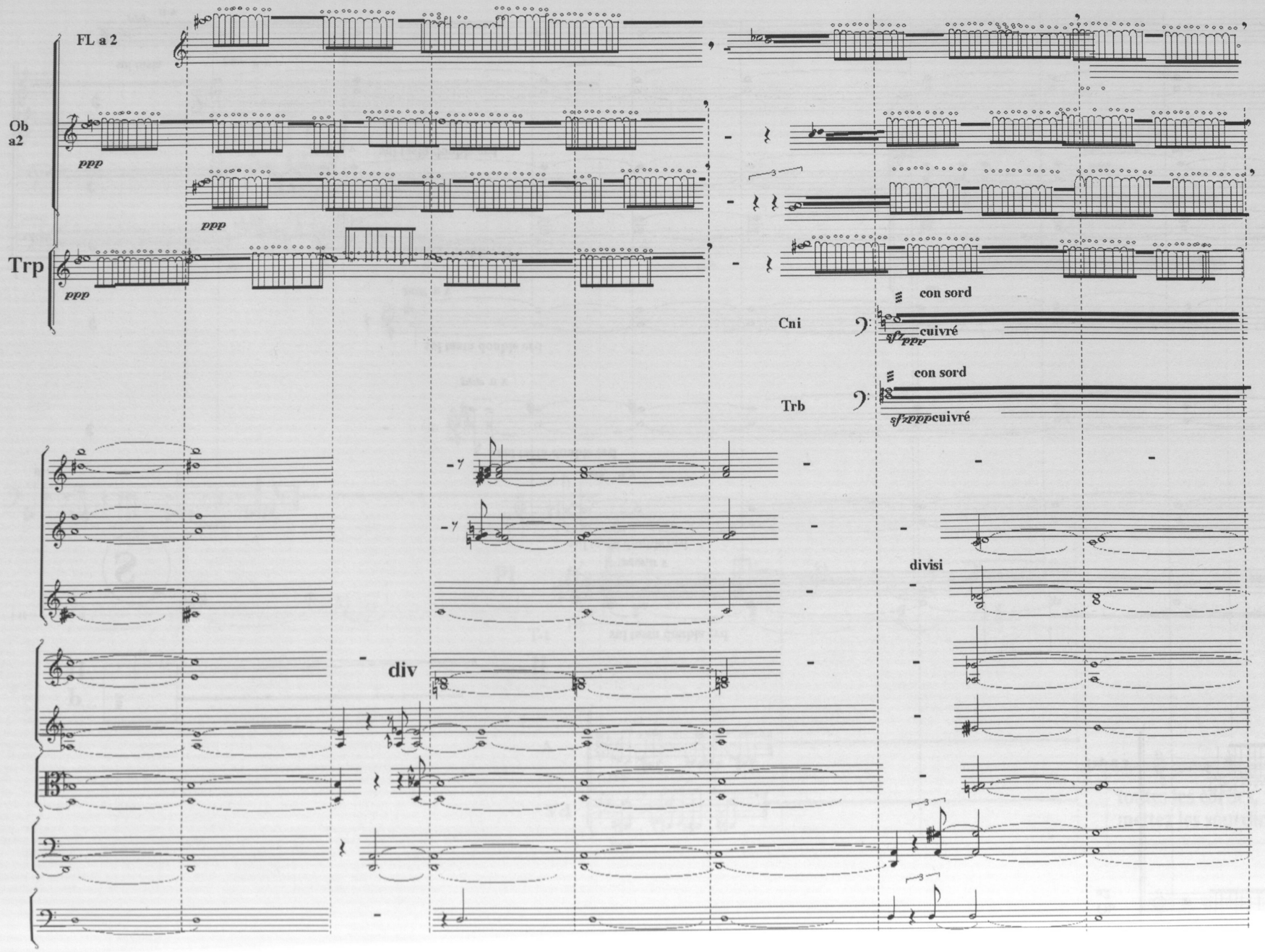

35"
Fl
ppp senza accenti gliss ambouchure sons éoliesn frull
Ob
ppp senza accenti gliss ambouchure frull
Cl
ppp senza accenti gliss ambouchure frull
Funebre
10"
10"
10"
Trp I
lontano con sordina,
cuivré
ppp
battements avec voix
pp
Trp II
lontano con sordina,
cuivré
smorzato
ppp
1-3
battements avec voix
pp
lascia vibrare
Timp
gliss tremm ped
I-
II
M
Senza tempo
VI
VII
A
Vc
Cb

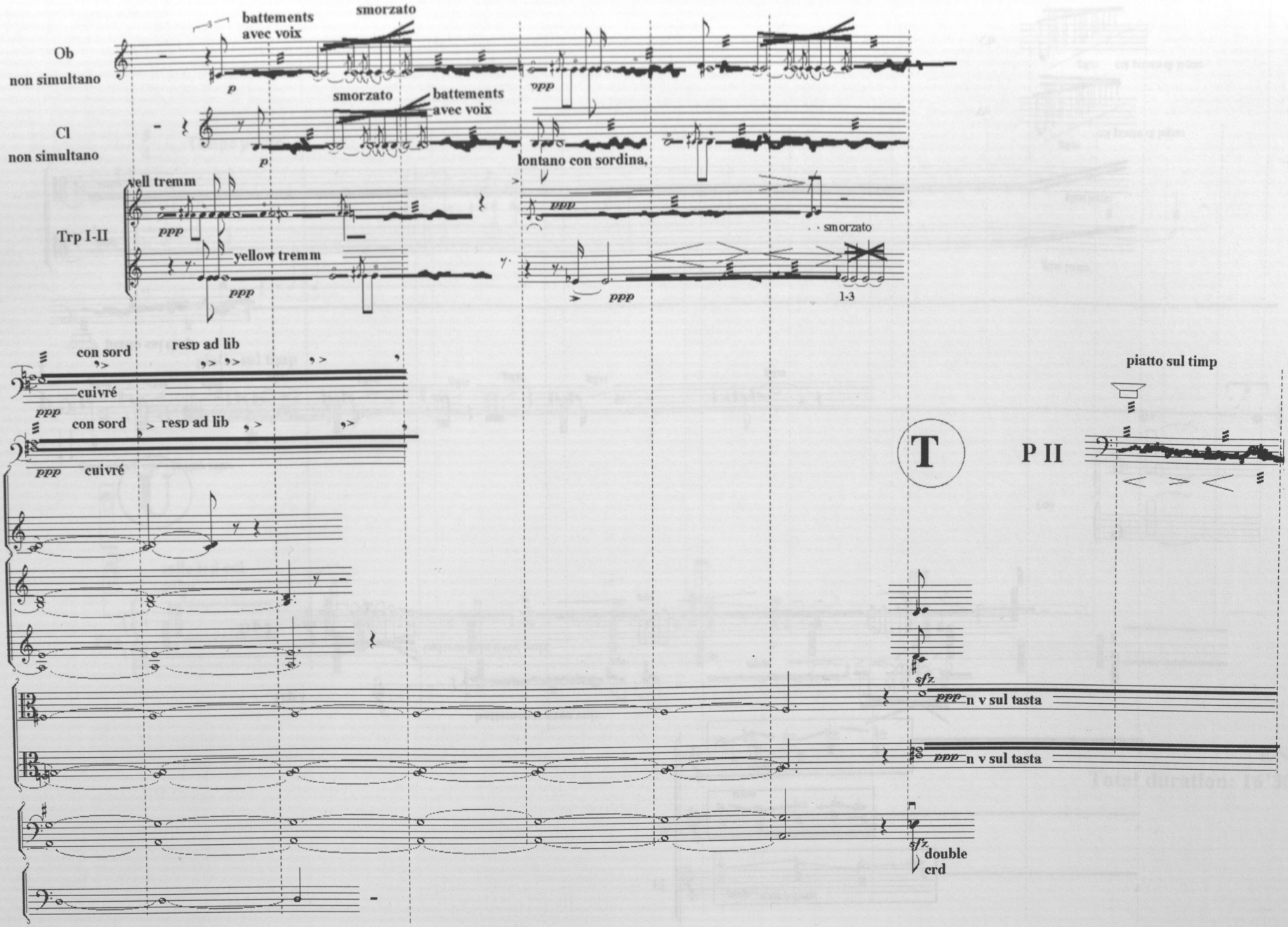

N
Libero
15"
Fl
Ob
Cl
ppp
sulle crd
gliss
Pn
Ped.
TpI
TpII
5:4
5:7
5
f
ffff
Timp
I-II
gliss tremm ped
pp
O
VII
A
Vc
Cb
fff

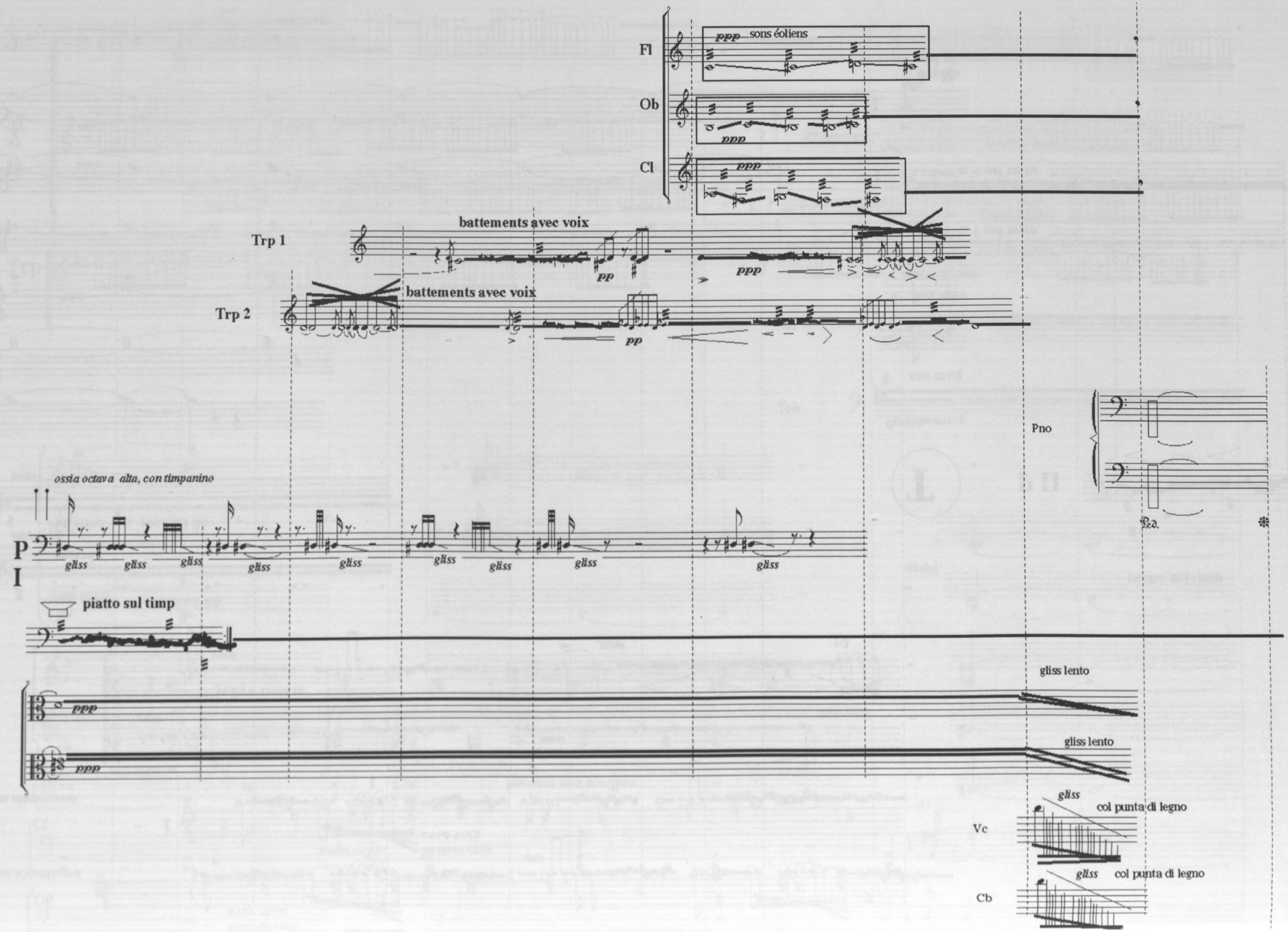

Libero
Fl
Ob
Cl
ppp
P
Trp1
Trp2
pp
R
Trp
1-2
non simultano
Cni
sord ?
Trb
pppsord
gliss tremm ped
Timp
I
Perc
II
Pt
T-t
sulle crd
gliss
Pn
5
4
Moderato
sul tasta
VII1
VII2
A
pizz
Cb

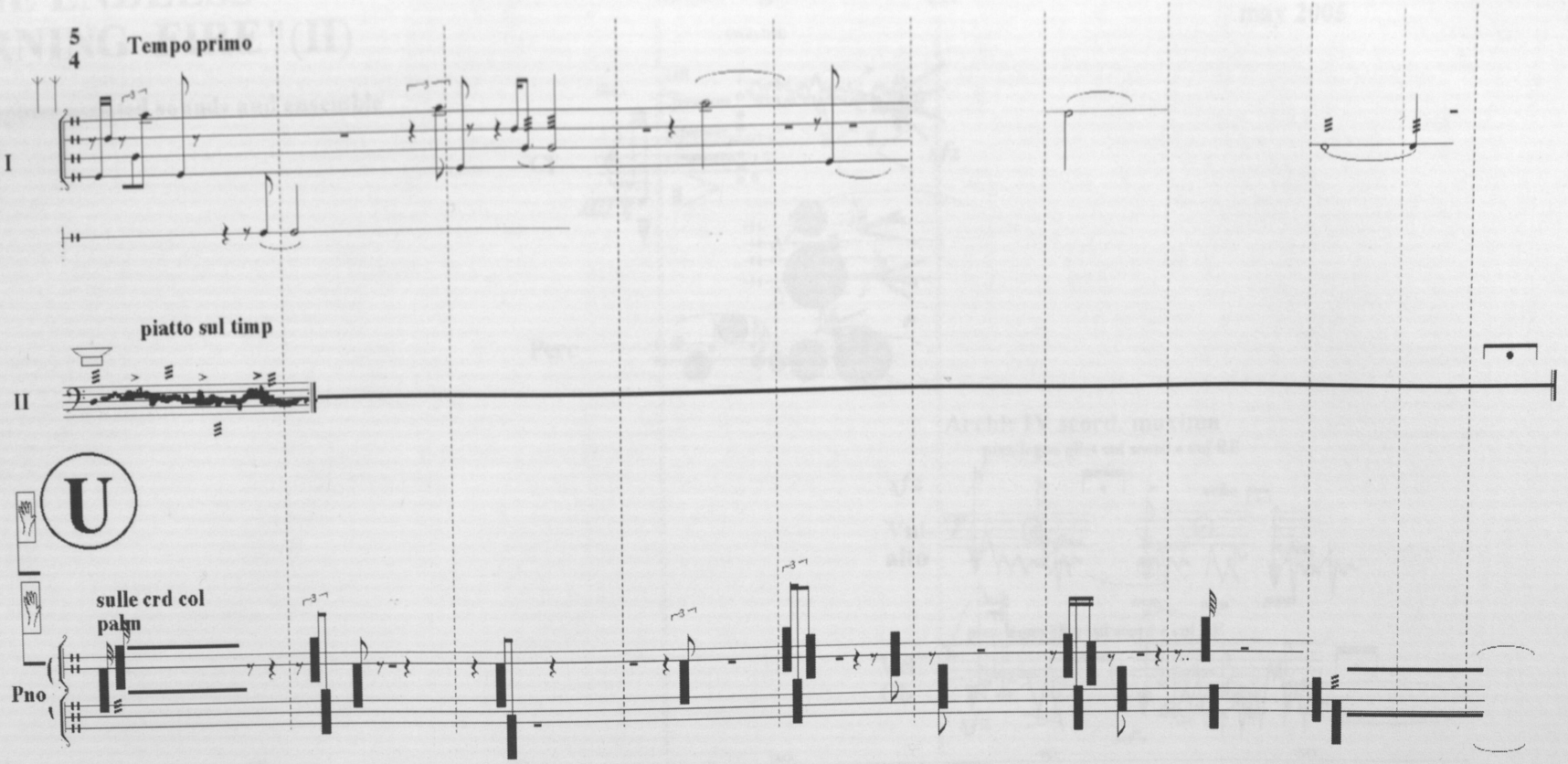

Trp
staccatiss
Cni
pp
Trb
pp
Trp I
ppp
pp
pp
I
Timp
II
T-t
PI
Pt
p
T-t
II
A
ppp
Vcl
ppp
toutes les cordes,
mettez les sourdines!


Ob
a2
Trp a 2
P
II
S
sul tasta double crd
ppp n v
sul tasta
ppp n v


FL a 2
Ob
a2
ppp
ppp
Trp
ppp
con sord
Cni
sfzpppcuivré
con sord
Trb
sfzpppcuivré
divisi
div


Ob
non simultano
battements
avec voix
smorzato
p
ppp
Cl
non simultano
smorzato
battements
avec voix
p
lontano con sordina,
Trp I-II
vell tremm
ppp
yellow tremm
ppp
ppp
smorzato
ppp
1-3
con sord
resp ad lib
cuivré
ppp
con sord
resp ad lib
cuivré
ppp
T
P II
piatto sul timp
sfz
ppp
n v sul tasta
ppp
n v sul tasta
sfz
double
crd


Fl
ppp sons éoliens
Ob
ppp
Cl
ppp
Trp 1
battements avec voix
pp
ppp
Trp 2
battements avec voix
pp
Pno
Ped.
ossia octava alta, con timpanino
P
I
gliss
piatto sul timp
ppp
ppp
gliss lento
gliss lento
Vc
gliss
col punta di legno
Cb
gliss
col punta di legno



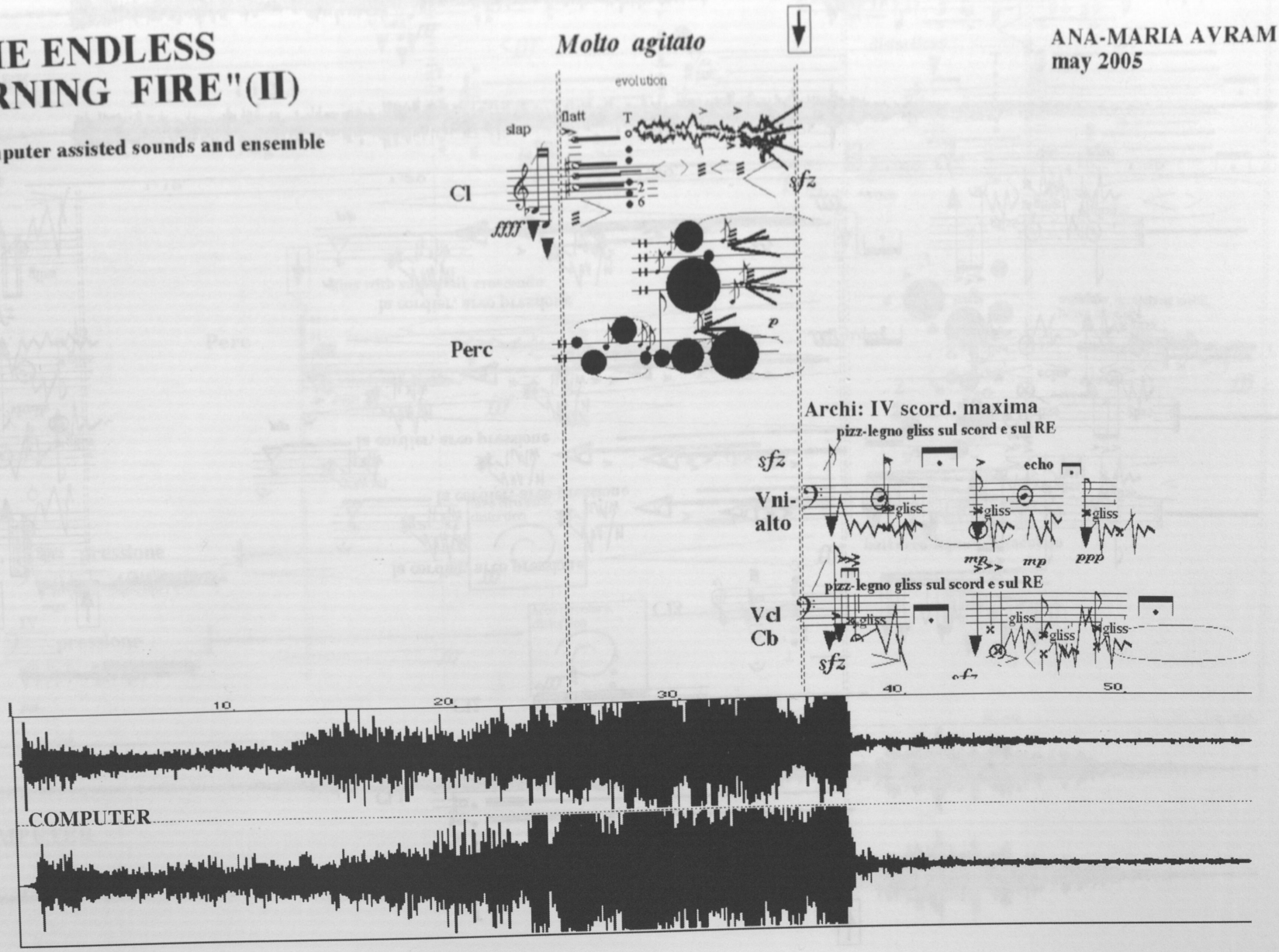
END

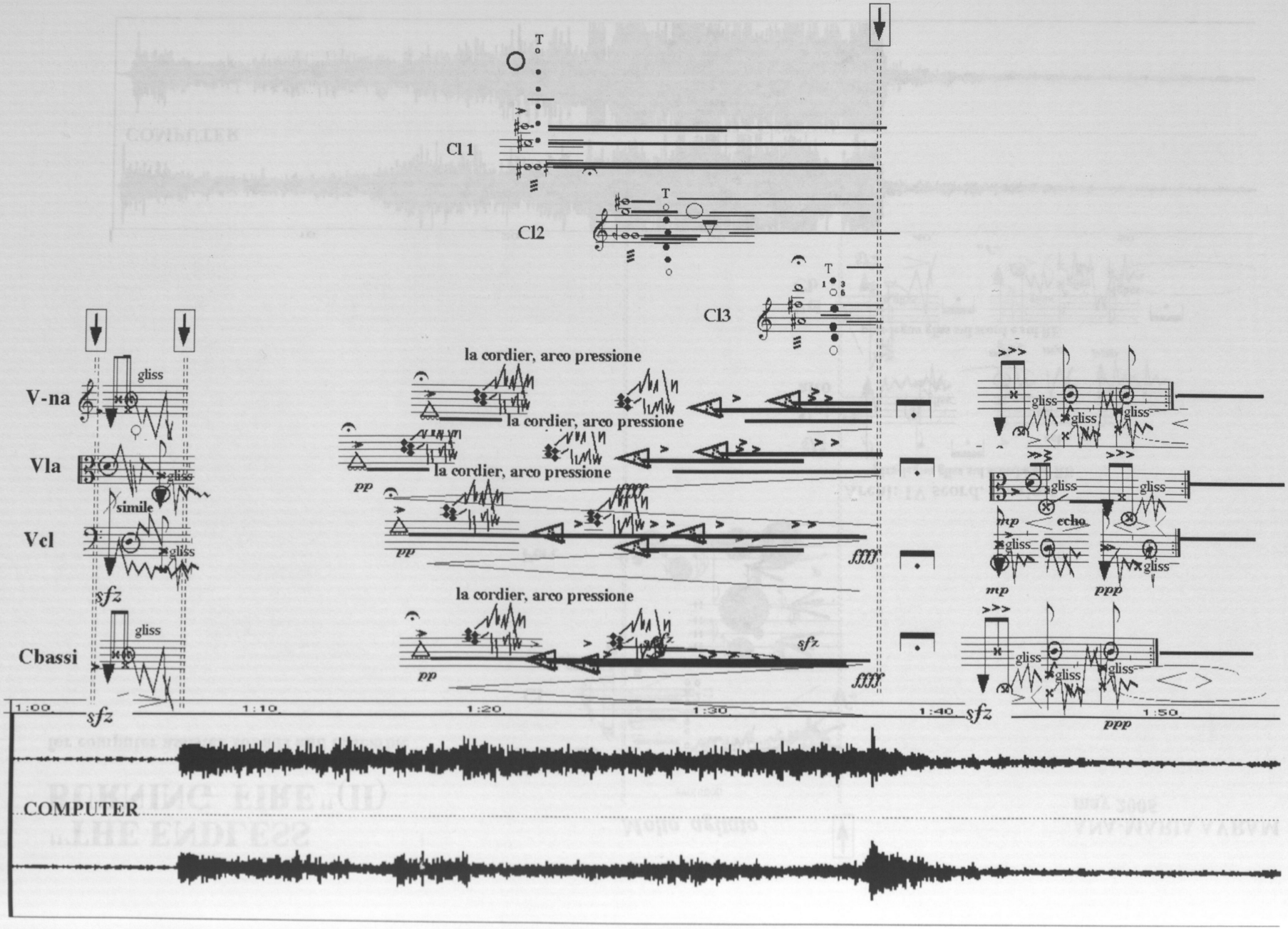
Total duration: 16'30"

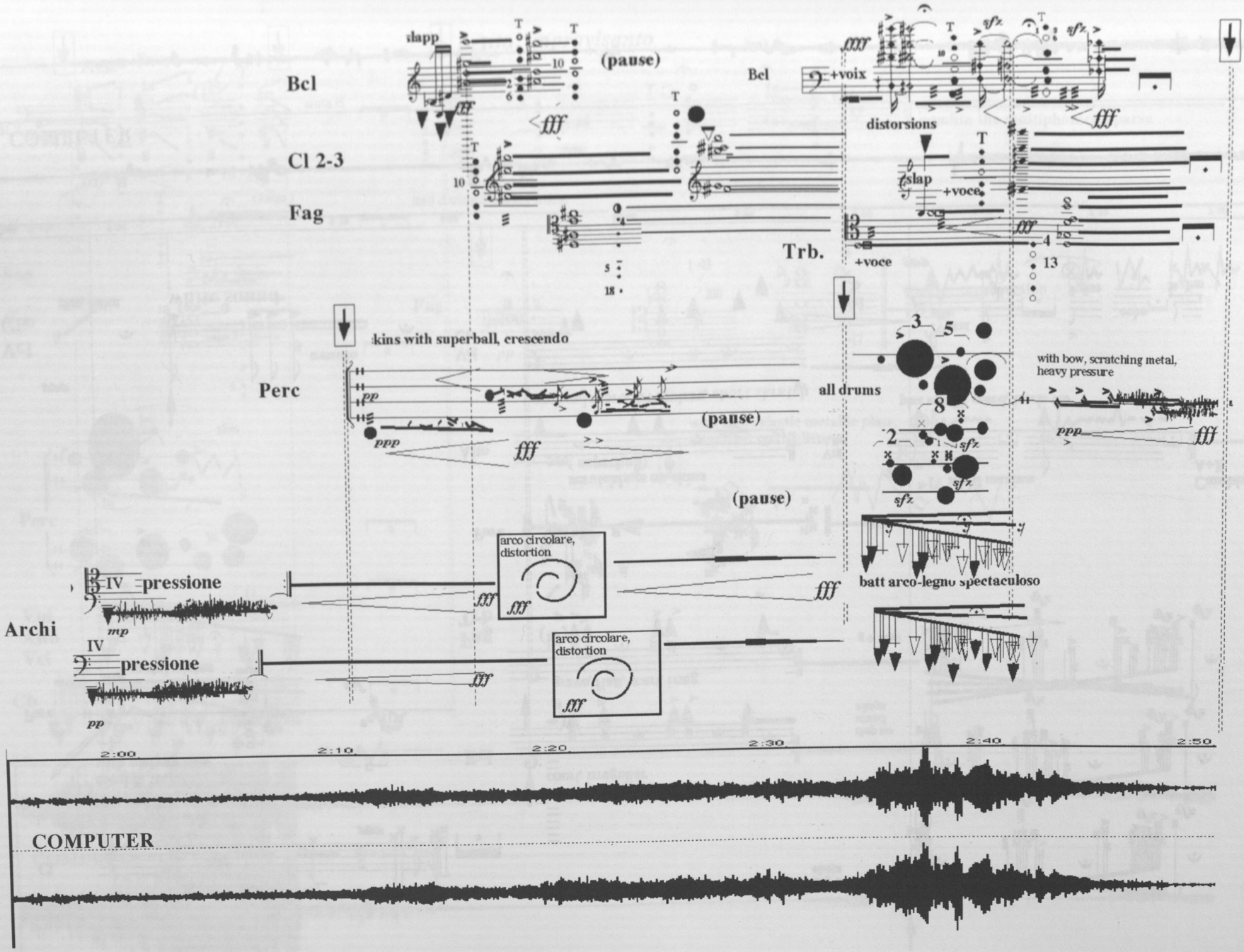
"THE ENDLESS BURNING FIRE"(II)

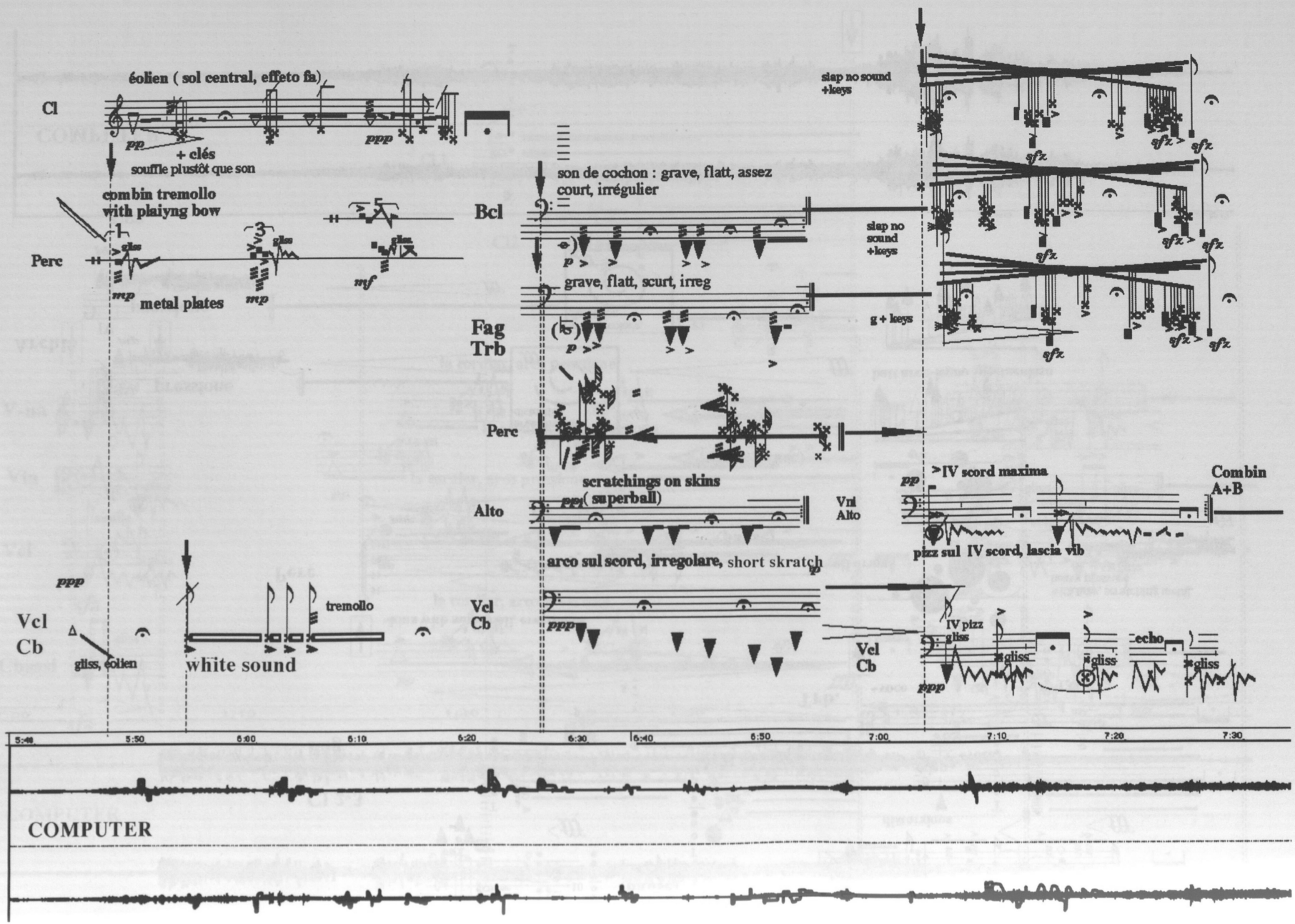
for computer assisted sounds and ensemble

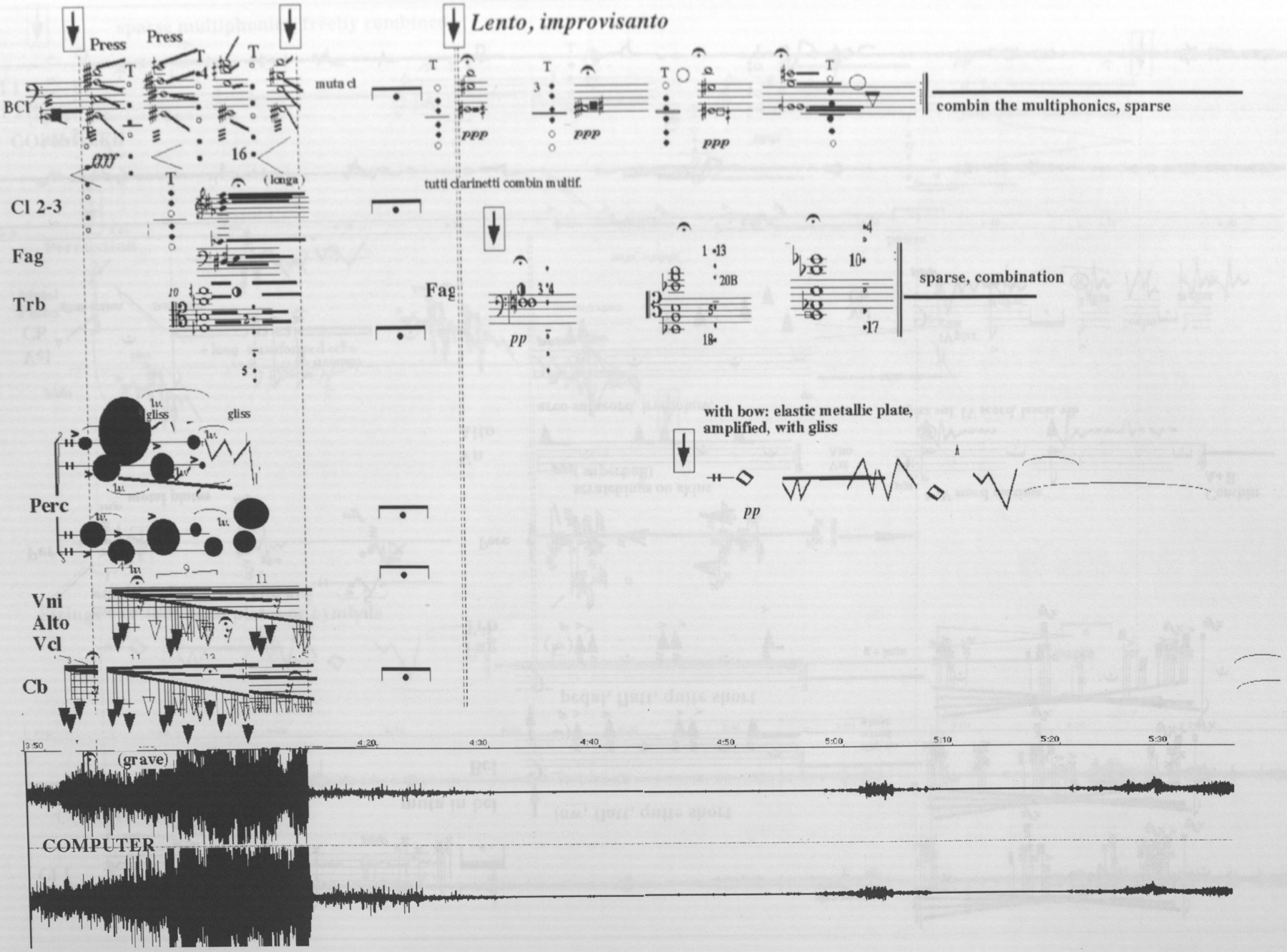
ANA-MARIA AVRAM
may 2005

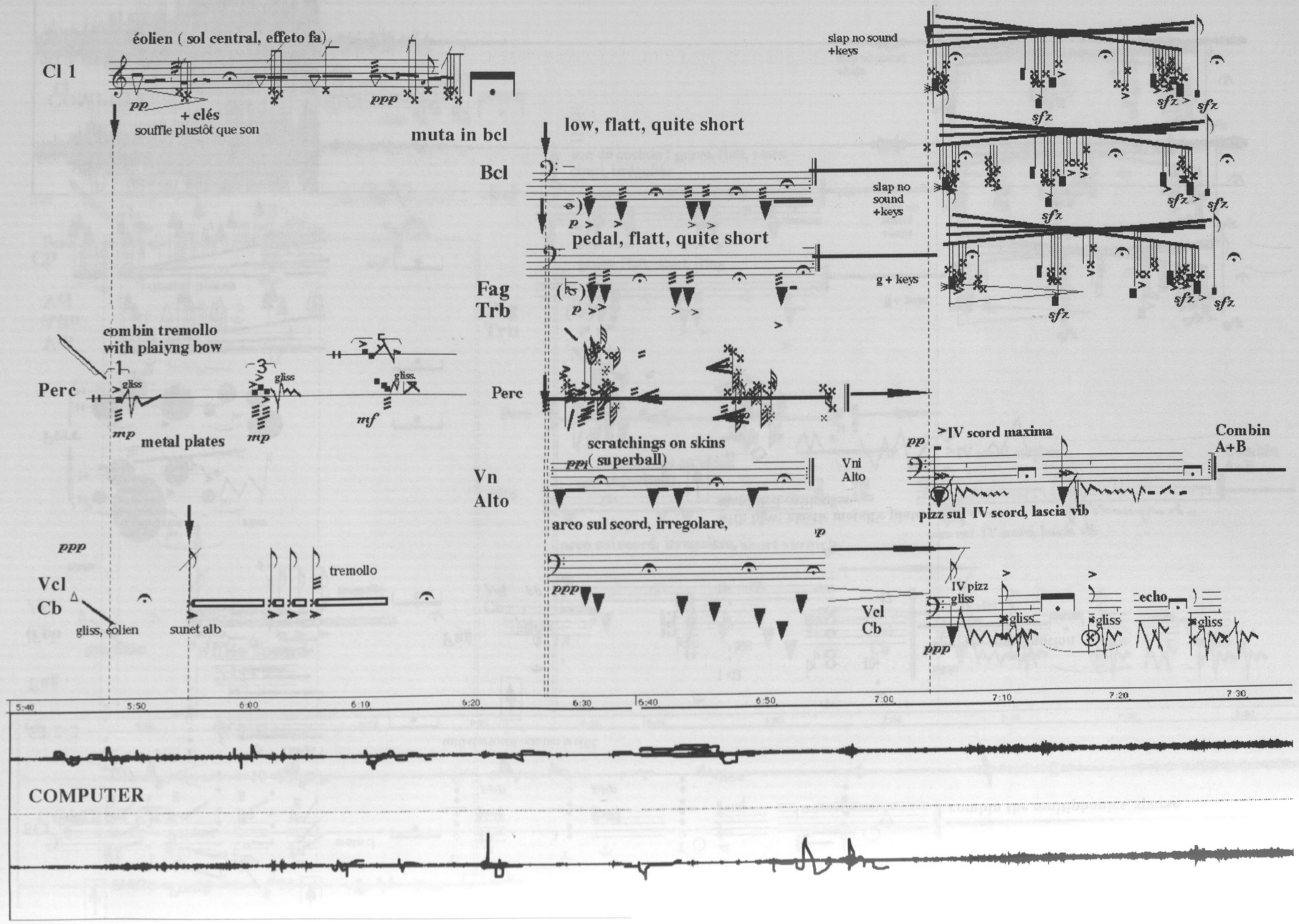


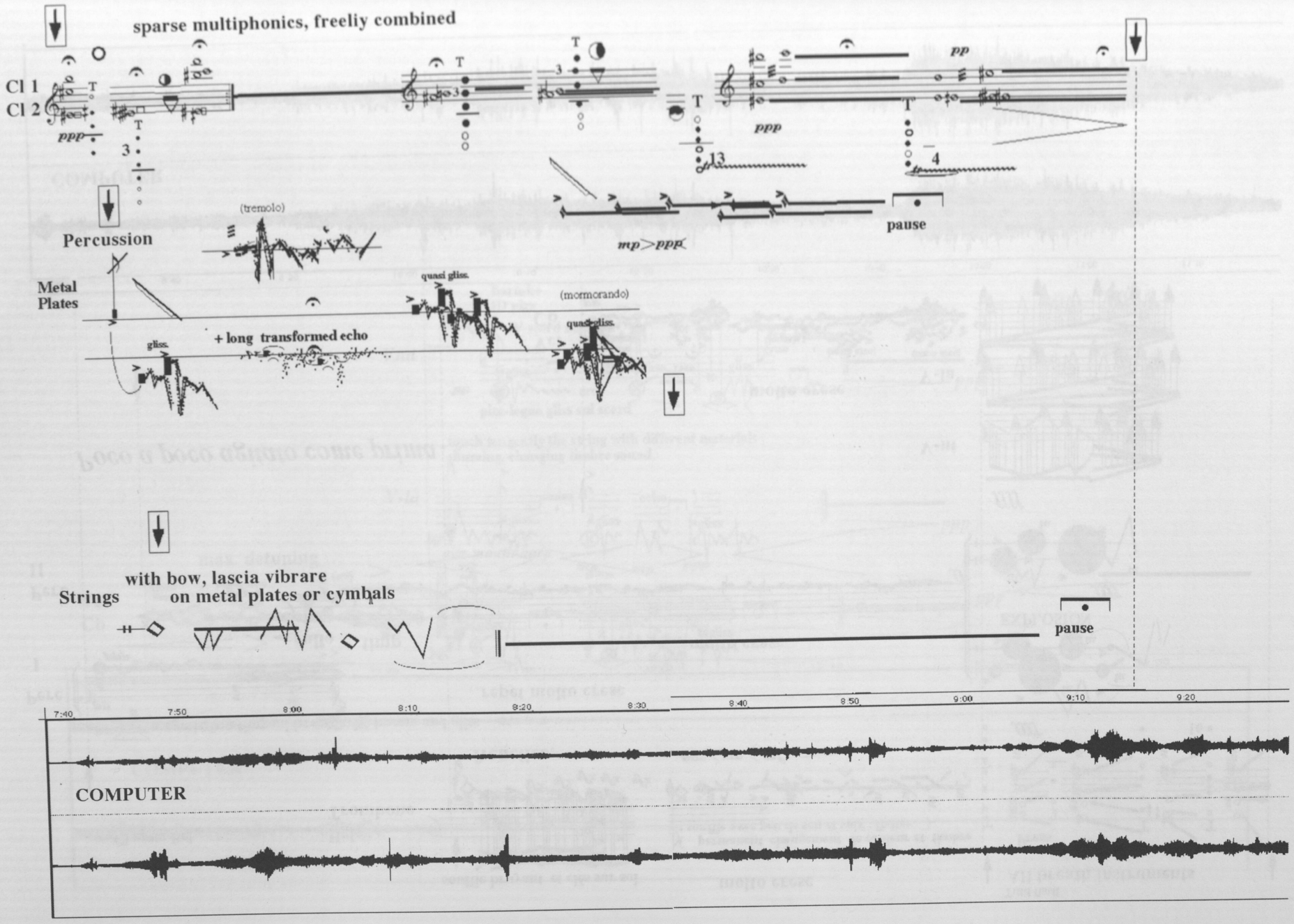

Cl 1
Cl2
Cl3
la cordier, arco pressione
la cordier, arco pressione
la cordier, arco pressione
la cordier, arco pressione
V-na
Vla
Vcl
Cbassi
gliss
simile
sfz
pp
fff
mp
ppp
echo
1:00
1:10
1:20
1:30
1:40
1:50
COMPUTER

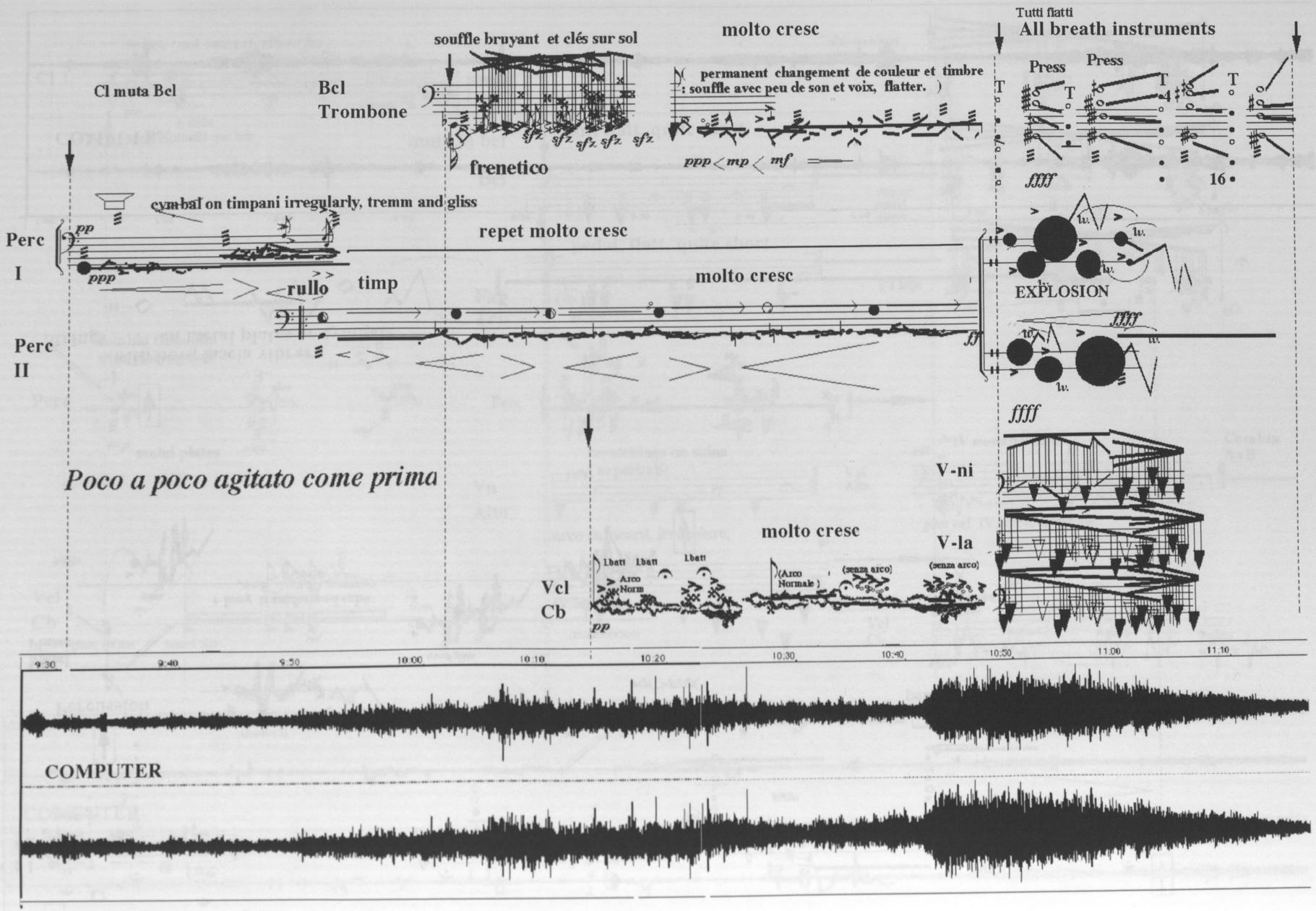

Bcl
slapp
(pause)
Bcl
+voix
distorsions
Cl 2-3
Fag
slap
+voce
Trb.
+voce
Perc
kins with superball, crescendo
(pause)
all drums
with bow, scratching metal, heavy pressure
(pause)
batt arco-legno spectaculoso
Archi
IV pressione
arco circolare, distortion
IV pressione
arco circolare, distortion
2:00
2:10
2:20
2:30
2:40
2:50
COMPUTER

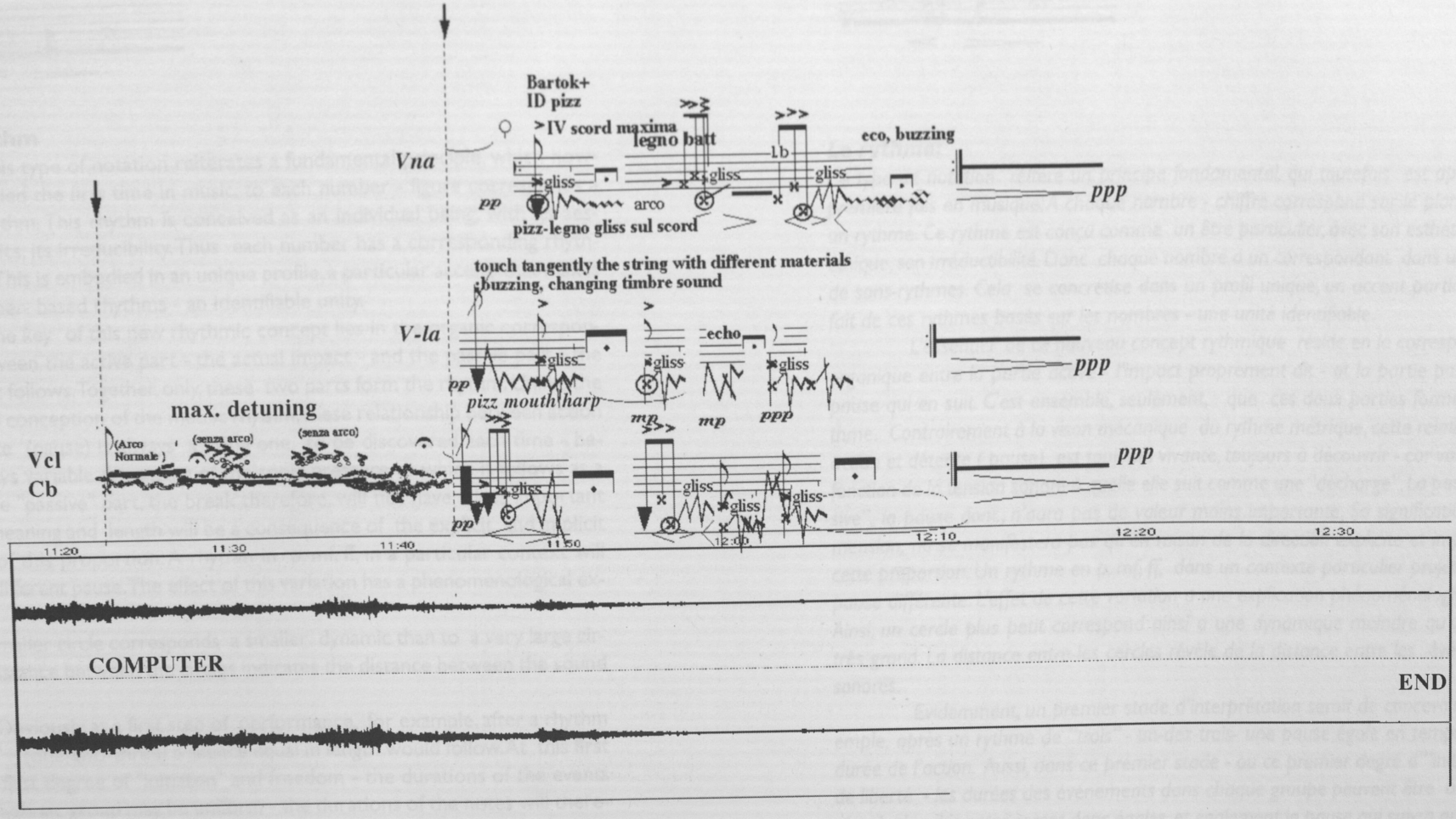

Cl
éolien (sol central, effeto fa)
pp
ppp
+ clés
souffle plustôt que son
combin tremollo
with plaiyng bow
Perc
metal plates
mp
mp
mf
Bcl
son de cochon : grave, flatt, assez
court, irrégulier
slap no sound
+keys
Fag
Trb
grave, flatt, scurt, irreg
g + keys
Perc
scratchings on skins
Alto
(superball)
Vnl
Alto
>IV scord maxima
Combin
A+B
pizz sul IV scord, lascia vib
arco sul scord, irregolare, short skratch
Vcl
Cb
ppp
tremollo
gliss, eolien
white sound
IV pizz
gliss
echo
COMPUTER
5:40
5:50
6:00
6:10
6:20
6:30
6:40
6:50
7:00
7:10
7:20
7:30


Lento, improvisanto
Press
Press
BCl
muta cl
combin the multiphonics, sparse
Cl 2-3
tutti clarinetti combin multif.
Fag
Trb
Fag
sparse, combination
with bow: elastic metallic plate, amplified, with gliss
Perc
gliss
gliss
Vni
Alto
Vcl
Cb
(grave)
COMPUTER


Cl 1
éolien (sol central, effeto fa)
pp
ppp
+ clés
souffle plustôt que son
muta in bcl
Bcl
low, flatt, quite short
slap no sound
+keys
slap no
sound
+keys
pedal, flatt, quite short
Fag
Trb
g + keys
sfz
combin tremollo
with plaiyng bow
Perc
gliss
mp
metal plates
mf
Perc
scratchings on skins
ppp(superball)
Vn
Alto
Vni
Alto
>IV scord maxima
Combin
A+B
pizz sul IV scord, lascia vib
arco sul scord, irregolare,
ppp
Vcl
Cb
tremollo
gliss, eolien
sunet alb
IV pizz
gliss
echo
COMPUTER
5:40
5:50
6:00
6:10
6:20
6:30
6:40
6:50
7:00
7:10
7:20
7:30


sparse multiphonics, freeliy combined
Cl 1
Cl 2
ppp
pp
ppp
13
4
pause
mp>ppp
Percussion
(tremolo)
Metal Plates
quasi gliss.
(mormorando)
quasi gliss.
gliss.
+ long transformed echo
Strings
with bow, lascia vibrare
on metal plates or cymbals
pause
7:40
7:50
8:00
8:10
8:20
8:30
8:40
8:50
9:00
9:10
9:20
COMPUTER

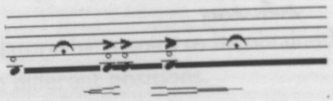

Cl muta Bcl
Bcl
Trombone
souffle bruyant et clés sur sol
molto cresc
permanent changement de couleur et timbre
: souffle avec peu de son et voix, flatter.)
frenetico
Tutti fiatti
All breath instruments
Press
Press
cymbal on timpani irregularly, tremm and gliss
Perc
I
repet molto cresc
rullo
timp
molto cresc
EXPLOSION
Perc
II
Poco a poco agitato come prima
V-ni
molto cresc
V-la
Vcl
Cb
Arco
Norm
(Arco
Normale)
(senza arco)
(senza arco)
COMPUTER


Bartok+
ID pizz
IV scord maxima
legno batt
eco, buzzing
Vna
gliss
pp
arco
ppp
pizz-legno gliss sul scord
touch tangently the string with different materials
buzzing, changing timbre sound
V-la
echo
pizz mouth harp
mp
ppp
max. detuning
Vcl
Cb
(Arco Normale)
(senza arco)
(senza arco)
11:20
11:30
11:40
11:50
12:00
12:10
12:20
12:30
COMPUTER
END

LEGEND

The proportionality

Most of the scores from this collection present some common scoring principles. Thus, proportionality. As the rhythm is not expressed in a metrical notation, the is not a metrical notation, the length of the durations is derived from the distance between the notes (figured as a horizontal black line if the sound is continuous, or a free space if it's a pause)



The rhythm

This type of notation reiterates a fundamental principle, which however is applied the first time in music: to each number - figure corresponds a musical rhythm. This rhythm is conceived as an individual being, with its aesthetics, ethics, its irreducibility. Thus each number has a corresponding rhythmic group. This is embodied in an unique profile, a particular accent that makes these number- based rhythms - an identifiable unity.

The key of this new rhythmic concept lies in the organic correspondence between the active part - the actual impact - and the passive part - the silence that follows. Together, only, these two parts form the rhythm. Unlike the mechanical conception of the metric rhythm, these relationship between action and detente (pause) is always a living one, to be discovered each time - because always variable depending of the sonic pressure to which it follows as a repose. The "passive" part, the break therefore, will not have a less important value. Its meaning and length will be a consequence of the explicit and implicit direction of this proportion. A rhythm in p, mf, ff, in a particular context will project a different pause. The effect of this variation has a phenomenological explanation.

Thus, to smaller circle corresponds a smaller dynamic than to a very large circle. The distance between the circles indicates the distance between the sound events.

Obviously, at a first step of performance, for example, after a rhythm of "three" – (one-two-three) a silence equal in length would follow. At this first stage – a first degree of "initiaton" and freedom - the durations of the events in each rhythmic group may be uniform - the durations of the notes will therefore equal, and also the pause that follows the group.

LÉGENDE

La proportionnalité

La plupart des partitions du recueil présentent quelques principes de notation communs. Ainsi, la proportionnalité: n'étant pas une notation métrique, la longueur des durées est déduite de la distance entre les notes (figurée avec une ligne noire horizontale si le son est tenu, ou avec un espace libre s'il s'agit d'une pause)

Le rythme:

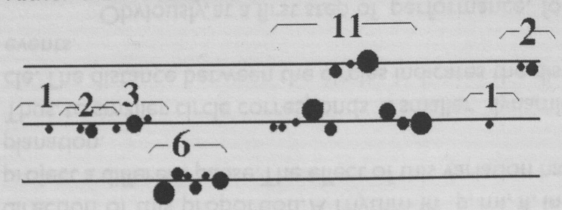
Ce type de notation réitère un principe fondamental, qui toutefois est appliqué la première fois en musique: A chaque nombre - chiffre correspond sur le plan musical un rythme. Ce rythme est conçu comme un être particulier, avec son esthétique, son éthique, son irréductibilité. Donc chaque nombre a un correspondant dans un groupe de sons-rythmes. Cela se concrétise dans un profil unique, un accent particulier qui fait de ces rythmes basés sur les nombres - une unité identifiable.

L'essentiel de ce nouveau concept rythmique réside en la correspondance organique entre la partie active - l'impact proprement dit - et la partie passive - la pause qui en suit. C'est ensemble, seulement, que ces deux parties forment le rythme. Contrairement à la vison mécanique du rythme métrique, cette relation entre action et détente (pause) est toujours vivante, toujours à découvrir - car variable en fonction de la tension sonore à quelle elle suit comme une "décharge". La partie "passive", la pause donc, n'aura pas de valeur moins importante. Sa signification, sa dimension, ne se manifestera pas qu'en raison de la direction explicite et implicite de cette proportion. Un rythme en p, mf, ff, dans un contexte particulier projettera une pause différente. L'effet de cette variation a une explication phénoménologique.

Ainsi, un cercle plus petit correspond ainsi a une dynamique moindre qu'un cercle très grand. La distance entre les cercles révèle de la distance entre les événements sonores.

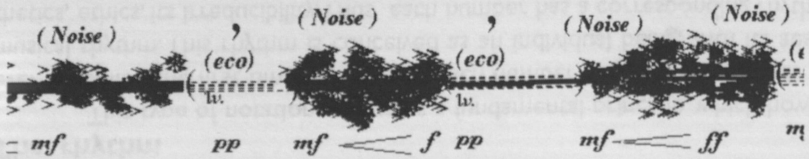
Evidemment, un premier stade d'interprétation serait de concevoir, par exemple, après un rythme de "trois" - un-dex-trois- une pause égale en temps avec la durée de l'action. Aussi, dans ce premier stade - ou ce premier degré d'"initiaton" et de liberté - les durées des événements dans chaque groupe peuvent être uniformes - les durées des notes seront donc égales, et également la pause qui suivra au groupe.

On the contrary, an ideal performance will consider groups of the number-rhythms as free , with irregular accents, with an unique outline. The pause that follows must disclose its value, being "experienced", "lived" by the performer, rather than "reckoned".

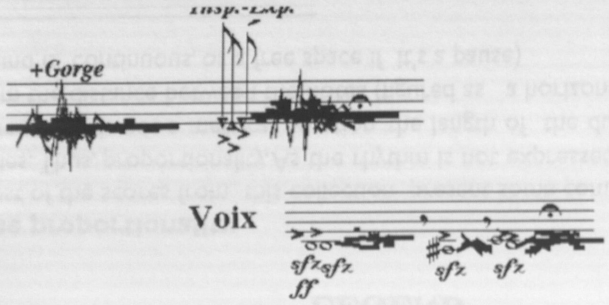


The figuration of the timbre changing

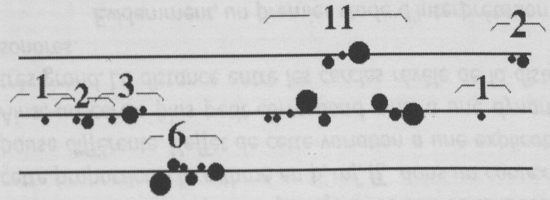
In a transformational music, thus based on the continuous transformation of every parameter of the sound, timbre, although a transitory phenomenon, operates in an essential way, being a key element in the structure of the musical work. Its changes and values are specified both verbally (descriptively), or suggested by various graphics, or, just as frequently, guided through technical indications fin order to produce the sounds to be performed in the score.



or

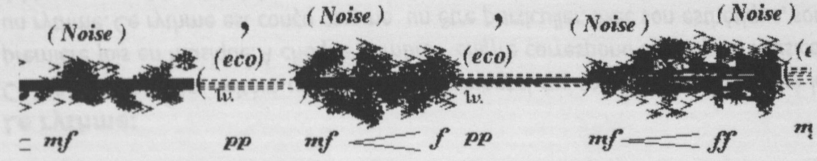


Par contre, dans l'interprétation idéale, les groupes de rythmes-nombres sont libres à l'intérieur, avec des accents irréguliers, avec une conformation unique. La pause qui les suit doit dévoiler sa valeur en étant "vécue" par l'interprète, plutôt que "comptée".

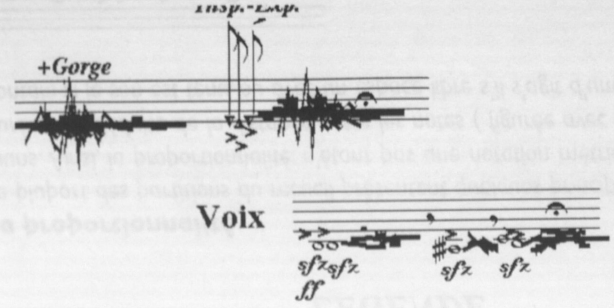


La figuration des changement de timbre.

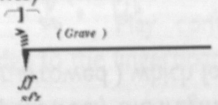
Dans une musique transformationnelle, basée donc sur la transformation continuelle de tous les paramètre du son, le timbre, quoi que phénomène transitoire opère d'une manière essentielle, étant un élément primordial dans la structure de l'oeuvre musicale. Ses changements et valeurs sont spécifiés de manière à la fois verbale (descriptives), ou suggérés par de divers graphismes, ou, tout aussi souvent, des indications concrètes pour la production du son sont fournis par la partition.



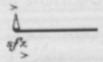
ou



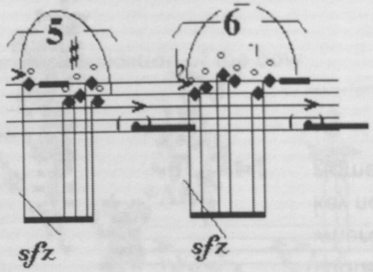
Very low sound, eventually under the register of the instrument, obtained either by the detuning of the string or by playing pedal sounds (brass instruments)



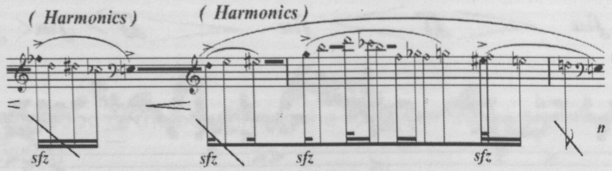
Very high sound, above the familiar ambitus of the instrument.

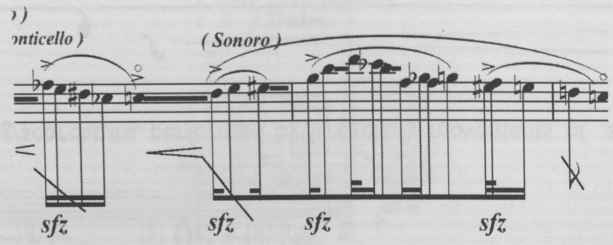


Natural harmonics to be obtained by the movement of the bow near the bridge, in different positions.

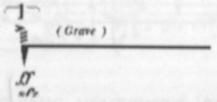


This technics is utilised in various Dumitrescu's works for strings, particularly in the serie of works "Movemur" where natural harmonics and half-natural harmonics are eployed in alternation with open strings. Those half-natural harmonics are obtained by lightly touching the strings with the left hand (as for flageolet tones, playing in various rhythms and positions, and simultaneously using the bow with a very light pressure (flautando. Could be scored in various ways:

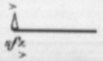




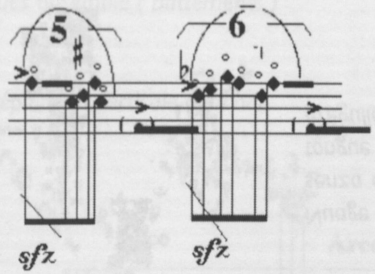
Son grave, éventuellement au dessous de l'ambitus de l'instrument, obtenu soit par le désaccordage (instruments à cordes) soit par des sons pédales, pour les cuivres



Son très aigu, au dessus de l'ambitus familier de l'instrument.

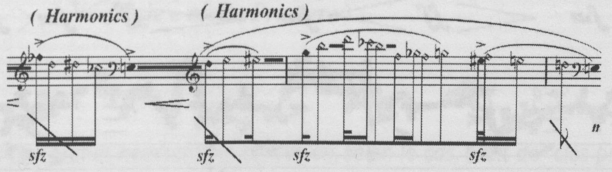


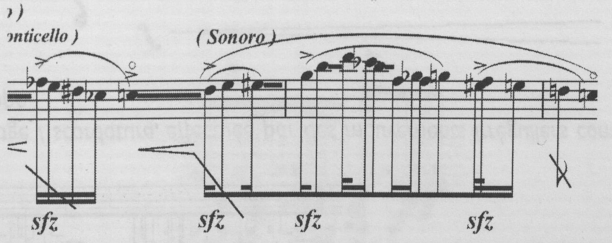
Harmoniques naturels obtenus par le mouvement de l'archet proche du chevalet



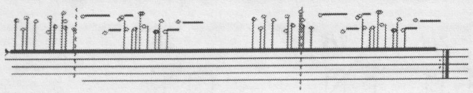
C'est une technique qui se retrouve à la base de nombreuses oeuvres de Dumitrescu, particulièrement la série des oeuvres "Movemur et Sumus", où des harmoniques moité-naturels sont obtenus en effleurant la corde avec la main gauche, tout en jouant des rythmes divers, en même temps avec un archet flautando, dans des diverses positions vis-à-vis du chevalet.

Notation possible:

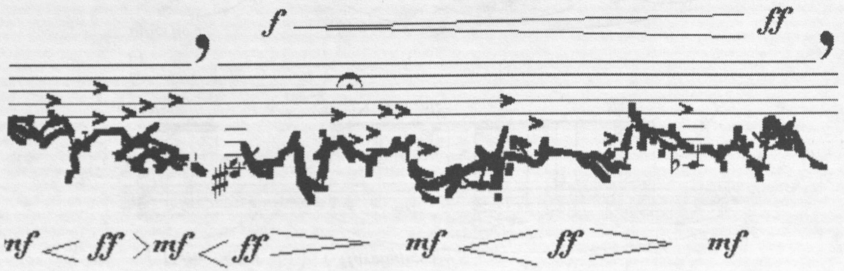




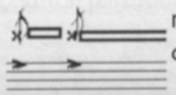
or



Detunning/scordatura, performed by irregularly movements of shape and speed.

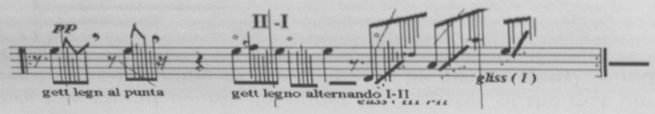


Cloud of sounds and noises. Global effect where pizzicato, senza arco, battuta col legno, key noises, slap tongues are combined in a conglomerate of tiny irregular events.

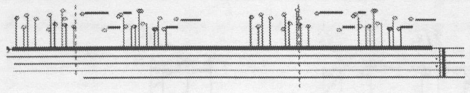


White sound, directly on the bridge (for the strings). Only the noises of the hair of the bow on the wood. Or, for the winds, only the breath noise.

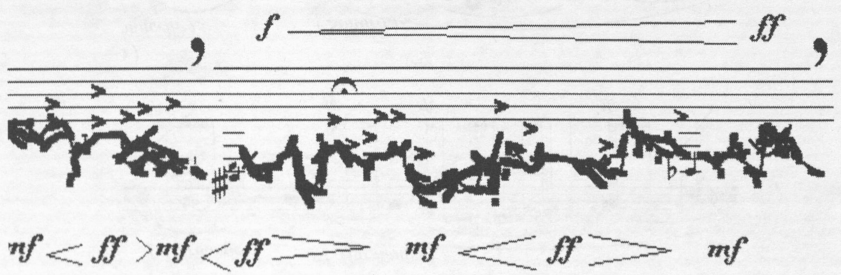
Repeat freely the fragment between the braces for the length of the black line (or arrowed) which follows .The fragment to be repeated can be also inside a rectangle



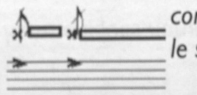
ou



Désaccordage / scordatura, effectuée par des mouvements irréguliers comme dessein et tempo.

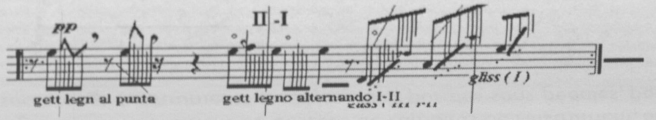


Nuage de sons et bruits, effet global avec pizzicato, senza arco, battuta col legno, bruit de clés, slap tongue sans son, conglomérat de petits événements irréguliers et ponctuels



Son blanc, directement sur le chevalet (pour les cordes). Pour les vents, souffle sans son. Pour les cordes, uniquement le son des crins sur le bois du chevalet.

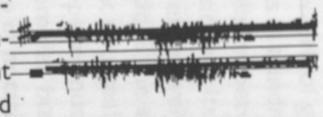
Répétez librement le fragment entre les signes de répétition sure toute la longueur de la ligne horizontale (ou de la ligne à flèche) Le fragment à répéter peut aussi se trouver à l'intérieur d'un rectangle



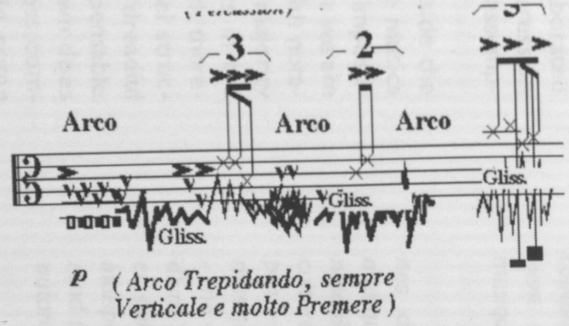
SP → ST
ST → SP

Play continuously changing the position of the bow from the bridge to the fingerboard and back

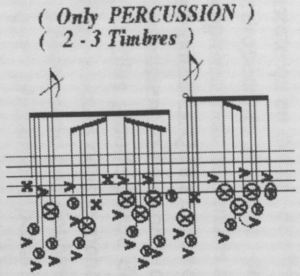
Distorsion: sound and noise, generated either by a heavy pressure of the bow (combined with a slow speed) or by different beatings between two close pitches played together



Vertical trepidation of the bow



Sound of the wood of the bow hitting the strings or, as appropriate, key noise (for the winds)



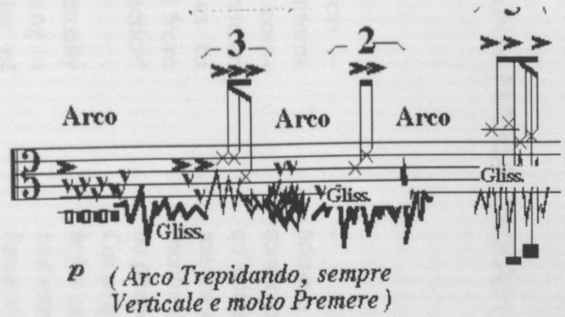
SP → ST
ST → SP

jouez la note ou le fragment en bougeant continuellement l'archet près du chevalet vers la touche et depuis la touche vers le chevalet.

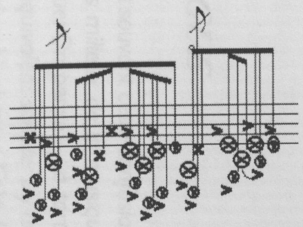
joués ensemble (battements)

Distorsion (son et bruit) générée soit par la grande pression de l'archet (en même temps avec une petite vitesse) soit par les battements crées entre deux sons de hauteur très rapprochée,

Trépidation verticale d'archet



Son du bois de l'archet heurtant les cordes ou, selon le cas, bruit de clés pour les instruments à vents



ANA-MARIA AVRAM

AFTERWORD

There is a common misconception – almost omnipresent in the domain of contemporary academic music - that there is a complete and reciprocal match between a written score and its sounding equivalent. This goes to show how far today's culture is alienated from the living phenomenon of music and its practice!

What you discover, when you actually make music, is that you can find everything in the score except the music itself. Mahler, of course, had already said this. The ubiquitously accepted idea is that the score – with its one-to-one correspondence to the music - is the only thing that authentically reflects the complexity of a work: the more complex a score is visually, the more complex is the music. This may be true sometimes, but the opposite is often the case. The dull simplicity on the page of certain musical marvels – Beethoven quartets and symphonies, amongst others – demonstrates that you cannot tell from just the appearance of the score, without going through the text musically, whether this is a work of genius or an exercise in classical style, as in hundreds of composers of the period. This elision between the elaborated character of music and its graphic expression comes from the exclusively European assumption that the music IS the score.

In reality, you realise that, outside the confines of European music, there are musics that are highly complex but which it is impossible to write down in notation. Whether we are speaking of cultures that are familiar with notation or not, we discover that the great majority of the world's musics - of the musics in the world – are not written down, and lack therefore a graphic counterpart, this parallel structure that we now realise – what a dreadful admission – is all too often not indispensable. So the fact of not being written down does not somehow make these musics less complex, neither does it make them in some way 'not compositions'. Whether we are dealing with traditional folk musics or

ÉPILOGUE

De nos jours, on fait souvent cette confusion, presque généralisée dans les milieux de la musique contemporaine et académique: On pense – à tort - qu' entre la partition et son équivalent sonore il y aurait une correspondance absolue, biunivoque. Cela démontre auquel point cette culture s'éloigne, aujourd'hui du phénomène vivant de la musique et de sa pratique. Car ce que l'on découvre en pratiquant la musique est le fait que dans une partition on peut éventuellement tout retrouver, excepté la musique elle-même. Mahler l'avait déjà dit.

L'idée omniprésente et acceptée serait donc que la partition - biunivoque en rapport avec la musique - refléterait à elle seule la complexité d'une oeuvre: autant une partition est complexe pour la vue, dans la même mesure la musique l'est elle aussi. Cela est parfois vrai. Pas toujours. Le cas contraire est souvent observable: la simplicité ennuyeuse de certaines merveilles musicales - quatuors de Beethoven, symphonies, entre autres ... On ne pourrait déceler, d'après la configuration visuelle de ces partitions, sans parcourir musicalement le texte, s'il s'agit d'une oeuvre de génie ou d'un simple exercice du style classique, comme chez des centaines de compositeurs de l'époque. Cette confusion entre le caractère ellaboré, complexe de la musique et son expression graphique, vient donc du préjuge purement Europeen que la musique EST la partition.

En fait, on constate qu'en dehors des limites de la musique européenne, il existe des musiques hautement complexes mais néanmoins innotables. Pas notées car innotables. Qu'il s'agisse de cultures musicales qui connaissent la notation – ou pas – on constate que la plus grande partie des musiques du monde – des musiques dans le monde - ne sont pas notées, n'étant donc pas doublées d'une expression graphique - phénomène parallèle et qui se révèle – horribile dictu! - trop souvent non indispensable. Donc, le fait de ne pas être écrites ne rend pas ces musiques moins complexes ; ni, pour autant, moins des "compositions".

Qu'il s'agisse de musiques traditionnelles folkloriques ou de musiques classiques – le fait

with classical musics, the fact of not being written down deprives them of no element of virtuosity whatsoever. The opposite in fact.

Listen, for example, to a very famous classical work for shakuhachi, a real reference point, 'Coshi', which has never been written down. It's the direct expression of the Zen spirit. You will find hundreds of different interpretations of it, always recognisable within the multiplicity of its avatars, as many and as diverse as those of a Beethoven sonata.

What, then, is a composition, and what is its relation to notation? What makes a musical composition a work and distinguishes it from an improvisation?

It's clearly the fact that a composition – a work – finds, in each iteration or performance, a sound configuration that makes it recognisable, even if there are always variable factors to varying degrees.

These variable factors include transitory phenomena of which timbre is an example.

Of course there is also the 'open work', a music that is written down but which allows many different constructions and pathways. Although correctly written, the open work tends – and even aims to – not be recognisable as identical at each hearing. Nevertheless this is not improvisation, but the choice of one pathway out of several, or many, or an infinite number of pathways that the composer has considered immediately possible and legitimate for the interpreter - who does not, incidentally, thereby become co-author of the work.

Another category of open works are the experimental and conceptual 'graphic scores', where real drawings are translated into sound, following principles that are more or less clear and stable, and in which the horizontal dimension is generally associated with sonorous time, and the vertical dimension with pitch. As for how the other parameters are to be read, that can be harder to explain.

Why and how far should the music resulting from these graphic scores bear the signature of the graphic artist as composer is a moot point.

From my own point of view, I think that music today has a real need for an intrinsic freedom and creativity to be assumed by the interpreter: joy, pleasure, playfulness - feelings so

de n'être pas notés ne leur ôte rien de leur virtuosité. Même au contraire.

Ecoutez par exemple une oeuvre classique, très célèbre, pour shakouhachi – une vraie référence: "Coshi", qui n'a jamais été écrite. C'est l'expression-même de l'esprit Zen. Vous la retrouverez dans des centaines d'interprétations, toujours reconnaissable sous ses multiples avatars – tout aussi multiples et diverses que ceux d'une sonate de Beethoven.

C'est quoi alors une composition et quel est son rapport avec la notation? Qu'est-ce qui fait une composition musicale une oeuvre, differente d'une improvisation? C'est evidemment le fait qu'une composition – une oeuvre – retrouve chaque fois qu'elle est iteree – interpretee/executee – une configuration sonore qui la rend identifiable, même si toujours avec des variations plus ou moins importantes. Des variations qui résident dans des phénomènes transitoires – comme le timbre – mais pas seulement.

En même temps, il y a aussi l'oeuvre ouverte, une musique notée mais qui permet de nombreuses herméneutiques et des itinéraires différents. Bien que dûment écrite l'oeuvre ouverte tend – et c'est même son but - a ne plus être reconnaissable comme identique à chaque audition. Néanmoins, il ne s'agit pas là d'une improvisation, mais du choix d'un itinéraire parmi plusieurs/une multitude/une infinité d'itinéraires que le compositeur a considéré d'emblée légitimement envisageables et éligibles par l'interprète – qui, lui, ne devient pas pour autant un quo-auteur de l'oeuvre.

Une autre categorie d'oeuvres ouvertes sont les partitions graphiques experimentales et conceptuelles, où de vrais desseins sont interpretés dans leur équivalence sonore, d'après des principes plus ou moins clairs et plus ou moins variables, et où en général la dimension horizontale est associée au temps sonore, tandis que la verticale exprimerait les hauteurs. Quant aux autres paramètres... ça devient d'autant plus compliqué à les exprimer.

Pourquoi et en quelle mesure la musique résultant de ces graphismes devrait porter le nom du graficien en tant que compositeur? Dificile a dire...

De mon coté, je pense que la musique d'aujourd'hui a vraiment besoin d'une liberté et créativité intrinsèque, assumée par l'interprète, d'une joie, d'un plaisir, d'un enjouement, des choses qui manquent beaucoup dans une musique combinatoire – qui fut la réalité mainstream de la musique occidentale de la deuxième moité du XX siècle, et qui se prolonge au delà. Une réalité contraignante, artificielle, aussi quant à la partition, par la multitude des détails trop

lacking in the combinatory music that was the mainstream of Western music in the second half of the twentieth century and beyond - a restrictive and artificial reality, partly caused by the excessive and ineffectual over-precision of a multitude of details in the graphic expression of this music.

I have literally seen, and this is not so rare, established composers, who, when they heard their music played by an orchestra, found themselves completely disorientated and reduced to silence. It was clear that, once having completed the score, the sound of the music no longer interested them. The music was in fact over for them at the moment when they wrote the last sign, when in truth the real adventure had not even begun. And there are others just as inane who engage in sterile and endless discussions with conductors or with musicians on details that are absolutely insignificant, without understanding the real catastrophe of their music - which has nothing to do with obsessively amended details. You start to feel that these hollow and dogmatic attitudes are just no longer acceptable, either for musicians, or for listeners. What to understand, then, and how to orientate oneself in this mass of contradictory if not irreconcilable facts? The examples that I've just given are not there to be polemical, but to show the complexity of the reality which the composer must confront to be able to make a really new music.

What is the boundary of the work and what are the boundaries of interpretation? – this is a complex question that does not suggest a single complete answer.

My starting point, then, is that it is difficult to recognise the production of music, and I include the classical European tradition here, as uniquely constituted by assemblages of abstract symbols. Far from it! Certainly there is very precise and formalised quantification available for certain variables, such as pitch and duration.

On the one hand these are the only variables that are quantifiable in practice; and on the other, they are those chosen for top position in the hierarchy of variables in Western and Cartesian culture. But notice, already, that the notation of durations is based on proportions and fractions, referring to the relations between durations, and not to a definite quantity. We have to

précisés - souvent d'une manière si peu efficace ! - dans l'expression graphique contemporaine .Je pense aussi que bien des excès ainsi que l'inefficacité que l'on retrouve dans une foule de partitions contemporaines, pour ne pas dire une foule de pures aberrations, vient du manque de pratique musicale des compositeurs qui les écrivent. Ce sont des êtres que ne jouent pas un instrument, ne conduisent pas un ensemble, qui n'ont jamais – ou sinon très peu et très mal - pratiqué la musique « sur le vif ». Qui ont seulement griffonné des partitions sur un bout de papier… et même moins encore, depuis que les ordinateurs se chargent du « traitement de texte » musical…

A vrai dire j'en ai vu – et pas rarement – même des compositeurs remarquables qui, en écoutant leur musique devant un orchestre, par exemple, se trouvaient complètement désorientés. Ils n'étaient pas capables de dire un mot. Car évidemment, après avoir réalise la partition, le coté sonore ne les intéressait plus vraiment. La musique finissait pour eux avec le signe écrit alors que sa véritable aventure ne venait même pas de commencer! Il y en a d'autres – tout aussi niais – qui s'engageaient dans des discussions stériles et infinies avec les chefs d'orchestre ou les exécutants sur des détails absolument sans aucune signification, sans réaliser la catastrophe de leur musique - qui se trouvait complètement ailleurs que dans les détails amendés ! On voit d'ailleurs que ces attitudes à la fois dogmatiques et creuses ne sont plus acceptables ni pour les musiciens, ni pour le public.

Que comprendre donc et comment s'orienter dans cette multitude de faits apparemment contradictoires sinon irréconciliables ? Les exemples que je vient de donner n'ont pas nécessairement un sens polémique en soi, mais tachent de révéler la complexité de la réalité que le compositeur doit affronter pour pouvoir réaliser une musique vraiment neuve. Quelle est la limite de l'oeuvre, quelles sont les limites de l'interprétation - voici un sujet complexe qui n'a pas une seule réponse.

Pour commencer j'énoncerais le fait que, déjà, il est difficile de considérer toute écriture musicale, celle de la grande tradition européenne elle aussi, comme constituée uniquement par des symboles abstraits. Loin de là! Il y a certes, une quantification très précise, très formalisée de certains paramètres, voir de la hauteur et la durée. D'un coté parce qu'ils sont les seuls réellement quantifiables, et ensuite parce que leur hiérarchie vis-à-vis des autres est très nette dans cette culture occidentale et cartésienne. Voir que déjà la notation des durées en est une des rapports/fractions se référant uniquement à la relation entre les durées mais non pas à une quantité définie.

wait for the techniques of recording on tape to find musical durations expressed in terms of minutes and seconds. For the other variables, everything is vague. In fact, timbres, attacks and volumes are denoted by signs that are way beyond vague - signs that either refer to the name of an instrument, or attempt some metaphorical indication. No precision here, in fact everything seems to draw on a tradition that is direct and oral.

In all written music there are some parameters that are more precise and others that are more free. The score – any score – is in a state of compromise, either in one direction or the other, between an image symbolising the music it denotes, and a set of indications that allow the interpreter to play it. This makes it harder to establish a predictive correspondence between what is written and the sounding result. We are torn between an image of the sound, as a predictive or approximate graphic figure, and notated instructions for actualising it.

New music, which uses ways of playing not yet standardised, and labels (hilariously enough) partial sounds and other techniques as 'extended', lacks even a semblance of agreement on notation. And this applies even for techniques that, given their precision and widespread use, we could expect composers to have agreed on by now.

So I return to this point: when it comes to a music in which all the parameters of sound are both unified into a whole, and also in permanent motion, a music that is in principle transformational, how can one be satisfied with the quantified notation of discrete pitches and durations? It is impossible, moreover, to represent the evolution in time of all the parameters of sound in a precise and quantifiable way. Even if this were theoretically imaginable, it would be impossible in practice: it would exceed the cognitive capacities of any interpreter, given the quantity of instructions and details required to produce a single second of music.

So we still have basic questions for which we need answers. What is composition, and what kind of future is there for this art that still lacks a technique of notation? For a work to be accepted as such, as a composition and as a work, some of it at least, I repeat, needs to be recognisable as the same each time it is played.

Il faudra attendre les manipulations de la bande magnétique pour retrouver ces spécifications – en minutes et secondes - des durées musicales. Pour le reste, tout est vague: les timbres, les articulations, les intensités sont définis soit par des signes plus que vagues, soit par le nom de l'instrument, soit par des indications tout à fait métaphoriques. Rien de précis là-dessus, Tout se rapporte à une tradition directe et ... orale.

Dans toute musique écrite il y a certains paramètres plus précis et d'autres plus libres. La partition – n'importe quelle partition, se trouve dans un compromis - plutôt dans un sens ou plutôt dans l'autre - entre l'image correspondante de la musique qu'elle figure et un set d'indications qui puisse permettre à l'interprète d'arriver à la réitérer. Dans ce cas il est plus difficile d'établir directement une correspondance appréhensive entre ce qui est écrit et le résultat sonore. Donc, soit l'image sonore comme appréhension/approximation/figuration graphique, soit des indications pour arriver à itérer cette image.

Pour la musique nouvelle, qui utilise de modes de jeu pas encore homologués, des sons partiels, et d'autres techniques dénommées assez hilairement "avancées", il n'y a déjà plus de consensus quand à la notation. Cela même pour des choses qui, vu leur précision et leur utilisation à large échelle, auraient pu mettre les compositeurs d'accord d'ores et déjà.

Je reviens donc – lorsqu'il s'agit d'une musique où tous les paramètres du son se trouvent unifiés dans un tout et en permanente mouvance, une musique transformationnelle par principe, comment peut-on rester seulement dans la notation quantifiée des hauteurs (discrètes) et des durées ?

D'autre part il est impossible de figurer l'évolution dans le temps de tous les paramètres du son d'une manière précise et quantifiable. Même si théoriquement imaginable, cela est pratiquement impossible car ça dépasseraient psychologiquement les possibilités de n'importe quel interprète, vu la quantité d'instructions et de détails demandées pour produire une seule seconde de musique !

Il y a donc toujours des problèmes essentiels qui se posent et à qui il faut répondre: C'est quoi donc la composition et quel est l'avenir de cet art (pour le quel on a encore besoin d'une notation) ?

Pour que l'on la reconnaisse comme telle, comme une composition et comme une oeuvre il faut, je le répète, qu'au moins un certain pourcentage de l'"oeuvre" soit reconnaissable comme identique lorsque l'on la réitère. Car dans tout phénomène se passant dans le temps il y a un coté stable et un coté transitoire. Dans la musique

For in every phenomenon occurring in time there is an element of stability and an element of transitoriness. In Western classical music there was always an attempt to minimise the percentage of the transitory, which was both difficult to write down in practice, and easy to marginalise conceptually. So the first things eliminated were phenomena that are transitory by definition - multiphonics, beating sounds, harmonics, micro-intervals, broken sounds – called 'suono roto' in Italian, and related phenomena for the woodwinds. But also the equivalent sounds in the strings, obtained by use of techniques that I like to call 'diagonal'. These sounds were systematically rejected by classical music because they were transitory phenomena, never repeatable in an absolutely identical way. Furthermore, because European classical culture did not focus on exploitation of the timbral parameter, these phenomena were perceived not only as unusable within the dominant musical language, but also as awkward and undesirable.

So today, as far as I am concerned, we need to reinvent the whole graphic/notational dimension: this is necessary and a priority. It follows from the fact that the music that I make bases itself primarily on these unstable transitory phenomena, that what I am looking for is precisely, on the one hand, to have this music repeatable identically enough to be recognised as such, and on the other hand, to use notation to build a form starting from these transitory phenomena and expressing them graphically in a way that an interpreter can understand. I try to assume completely the quality of transitoriness, and to fix the imponderable phenomena such as the harmonics and multiphonics that I use systematically in a coherent musical universe: my universe.

So what happens in my music as regards musical construction? How do I build?

I do it by distancing myself from the kind of musical thinking that is combinatory and structuralist, and going towards a transformational kind of thinking. If actual spectral material cannot be tamed by structuralist methods, it can certainly be used in a transformational musical discourse, because it refers to realities that are themselves transformational. Moreover, in the real world, we inhabit a purely transformational reality in which paradigms change continuously, so how can we stay stuck in a spiritual reality valid for the seventeenth century? So, of course,

"classique" de l'Occident on a toujours essayé de minimiser le pourcentage du transitoire, que l'on ne savait pas comment noter et que l'on refusait d'emblée, conceptuellement. Les premiers choses que l'on a éliminés ont été donc les multisons, les battements, etc... Phénomènes par définition transitoires. Des sons multiphoniques, des battements, de sons harmoniques, des micro-intervalles, de sons brisés - comme on le dit en italien « suono roto » et autres phénomènes de la sorte, pour les instruments à vents. Mais aussi des sons quasiment similaires pour les instruments à cordes, obtenus par moyen des techniques que j'aime a dénommer « diagonales ». Ces sons ont été systématiquement rejetés par la musique classique car il s'agissait de phénomènes transitoires, jamais répétables d'une manière absolument identique. Ensuite, comme la culture européenne « classique » ne s'est pas centrée sur l'exploitation du paramètre du timbre, ces choses là n'étaient pas, pour un certain langage musical, seulement inutiles mais aussi encombrantes, indésirables !

Pour moi, Il faut donc, aujourd'hui, tout réinventer dans la dimension graphique. C'etait nécessaire et obligatoire. Les problèmes qui surviennent lorsque l'on s'apprête à les employer systématiquement ne sont pas négligeables. Techniques différentes de construction des instruments, notations différentes de doigtés, et, avant tout, la noble, la merveilleuse précarité de ces sons, - essentiellement transitoires. Et l'acoustique, en plus, qui joue aussi, énormément, autant sur l'émission de ces effets sonores que sur leur perception, leur combinaison...

Lorsque la musique que je fait se base primordialement sur ces faits transitoires, justement, ce que je recherche c'est, d'un côté, de pouvoir réitérer la musique basée sur ces phénomènes-là, assez identique chaque fois pour que l'on la reconnaisse comme telle, et c'est l'enjeu de la partition elle aussi. Bâtir une forme à partir de ces phénomènes transitoires et l'exprimer graphiquement, intélligiblement pour l'interprete. J'essaye d'assumer complètement cette qualité transitoire et de fixer des phénomènes impondérables tels que les sons harmoniques, les multisons, que j' utilise de manière systématique dans un univers musical cohérent. Mon univers. Et que se passe-t-il dans ma musique, alors, avec la construction musicale? Comment construire donc? En m' éloignant le la pensée musicale combinatoire, structuraliste, vers une pensée transformationnelle. Si le matériau concrètement spectral ne peut être apprivoisé par des moyens structuralistes, il peut certainement être exploité dans un discours musical transformationnel, car il se réfère à des réalités elles-mêmes transformationnelles.

D'ailleurs, dans ce monde, on vit aussi dans

I try, by all the means offered by writing - including by various graphic approaches (which are a 'poetic' approximation, if you like, to the sounds I am asking from the interpreter) – to render coherent and repeatable as far as possible, a sound phenomenon that I have previously imagined.

At this point I draw briefly on my personal experience as a composer and writer of scores. Usually, the 'letter' of the score represents for me above all the purely material side of the problem to be resolved. My scores demand an enormous contribution on the part of the interpreter. What kind of contribution? An enormous control over the sound; an absolutely precise gradation, but, all the same, dynamic, alive and psychologically controllable; rigour and spontaneity; changes of colour; changes in the process by which the sound is produced. All this, precisely notated, would solicit the musician to the maximum. Does in fact solicit her. But what is really demanded is clear vision and self-control; openness, control at every moment; total loss of control at certain moments.

It is more than difficult, if not impossible, to obtain all this at the same time. The ideal interpreter would have to be at least a genius, if not superhuman. You cannot get this through precisely notated details, but, paradoxically, it becomes VERY possible by appealing to the intuition of the musician and, using models of how things should sound, in combination with an adequate method, getting them into the state of mind to do what is required. This is the main reason why this position that I represent in music, and also in notation, is seen as a radical innovation.

The notation which I have managed to use, and which I have adapted step by step, and which I am still adapting, constantly in continuous practice, and which manages to be perceived each time as 'new' (and this is with musicians very different with regard to musical culture, experience, etc.) - this notation has demonstrated its value if I may say so. It works, I realise, every time. In other words, the musician fairly quickly gets a grip on what is being asked for and manages to integrate themselves into the universe of the piece. For what I ask for from her, in fact, refers as much to exactitude and precision as to truth. Exactitude and truth are two complementary things that only together can clarify and integrate the work. Thus even completely illiterate

une réalité spirituelle valable pour le 17 e siècle ? Alors, bien sur, je tente par tous les moyens offerts par l'écriture y compris par de diverses solutions graphiques (qui sont une approximation « poétique », si vous voulez, des sons que j'exige chez l'interprète) - de rendre cohérent et répétable – autant que possible, un phénomène sonore que j'ai imaginé préalablement.

Je vais me référer encore dans quelques lignes à mon expérience personnelle de compositeur, de créateur de partitions, donc – implicitement. D'habitude la "lettre" de la partition représente pour moi surtout le côté purement matériel du problème à résoudre. Mes partitions supposent une énorme contribution de la part de l'interprète. Quel genre d'apport? Un énorme contrôle de la sonorité. Une gradation absolument précise mais toutefois dynamique, vivante, psychologiquement contrôlable. Rigueur et spontanéité. Des transformations de couleurs, des transformations de processus d'émission sonore. En tout cas, tout ceci, si précisément notées, solliciterait le musicien au maximum. Le sollicite, d'ailleurs ! Mais en fait, ce qui lui est sollicité c'est sa claire-vision, la maîtrise de soi-même, son ouverture, le contrôle à chaque moment, le déchaînement total dans certains moments. Il est plus que difficile, sinon impossible d'obtenir tout cela à la fois. L'interprète idéal devrait être au moins un génie sinon un surhomme. Tout cela n'est pas possible à être obtenu dans des détails précisément notés, mais, paradoxalement TRES possible de réaliser lorsque l'on fait appel à l'intuition du musicien, et lorsque, par des modèles sonores et une méthode adéquate on le met en état de faire, tout simplement, ces choses. C'est pour cela donc que cette position, que je représente en musique et aussi dans la notation, est perçue comme un changement radical et novateur.

La notation que je suis arrivée à utiliser et que j'ai adaptée au fur et à mesure, et qui s'adapte encore, perpétuellement, dans une pratique continue, qui réussit à être perçue chaque fois comme « nouvelle » (et cela avec des musiciens très différents comme culture musicale, expérience, etc) - cette notation donc a démontré son efficacité si je peux m'exprimer ainsi. Car chaque fois, je le constate, elle fonctionne. C'est-à-dire le musicien a, plus ou moins vite , l'appréhension de ce que l'on lui demande et réussit à s'intégrer dans l univers de l'oeuvre.

Car ce que je lui demande, en fait, se refère autant à l'exactitude et à la précision, qu'à la vérité. Exactitude et vérité sont deux choses complémentaires qui seulement ensemble peuvent clarifier et unifier l'oeuvre. Ainsi, même des artistes complètement illettrés (du point de vue classique, evidemment) , qui ne jouent jamais d'après les notes arrivent à lire à

artists (from the classical point of view, obviously) unused to reading music, succeed in reading, understanding and actualising the music contained in these scores. This is not because the parts are vague, for they are in fact sufficiently precise for most of the imagined details (which are, as I have said, very numerous) to be inscribed in them, but because, as a performing musician, I have imagined, and developed over years and with long experience, the most functional way to express myself in a written score.

Each music that I realise therefore finds its own graphic expression, using several ways of conceiving a score, and various degrees of graphic elaboration, combined with different degrees and ways of graphically defining the sound detail. In general, my effort is concentrated on reducing everything towards a coherence, to generalise the graphic vocabulary in line with the new musical syntax that I am proposing. Certain scores destined for orchestras, for example, contain the maximum quantity of detail possible to follow. The music that results should contain the actualisation of all the indications specified in the score. This is the ideal, but it is what I reach for when I write for large ensembles or orchestras, when musicians are trained uniquely in nominalist music (where there is no transcendent sound reality).

But I also write scores of an other kind, which I would call 'quick' scores, that are more like schemas for the structure and evolution of the material in play. This material is known beforehand by the players. For these scores to work, it is necessary for their interpreters to be already trained in the details of this music, its style, the playing techniques they need to use, the rhythmic patterns, and the developmental principles. All of this must have been previously worked on by the group. Otherwise, this kind of notation does not work. It has the advantage that, with artists who already know the details, a score comes together faster and more efficiently. But this is nothing to do with improvisation. You realise, each time such a score is played, and even with different artists, that the results converge to a sometimes astonishing degree – which is nothing like what happens with improvisation. Such writing allows us to acquire a sense of freshness, of spontaneity, and of an apparent freedom that may make it seem like an improvisation, even if this is just an appearance. For it to be actual improvisation, the musicians would have to interact without even a schematic and minimal

comprendre et appliquer la musique d'après cette écriture. Non pas parce que ces partitions sont vagues, car elles sont quand même suffisamment précises pour que la majeure partie des détails imaginés (et qui sont, comme je le disais, très nombreux) s'y retrouvent. Mais, parce que, en tant que praticien de la musique, j'ai imaginé, et adapté, au long des années et après une très grande expérience, la manière la plus fonctionnelle pour réussir à m'exprimer par la partition, par l'écriture.

Chaque musique retrouve donc sa propre expression graphique. Plusieurs façon de concevoir une partition et de divers degrés d' élaboration graphique, divers degrés et manières de détérminer graphiquement les détails sonores. En géréral, mon effort se concentre pour réduire (dans un sens phénoménologique), de généraliser le vocabulaire graphique conformément à la nouvelle syntaxe musicale que je propose. Certaines partitions qui s'adressent aux orchestres, par exemple, comprennent le plus grand taux de détails possible à être suivis. La musique qui résulterait devrait contenir la concrétisation de toutes les indications spécifiées dans une partitions. C'est un cas plutôt utopique, néanmoins je tâche à l'atteindre lorsque j'écris pour de grands ensembles, ou des orchestres, pour des musiciens entraînes uniquement dans une musique nominaliste. (où il n'y a pas de réalité transcendante du son).

Mais je réalise aussi des partitions d'un autre genre, que j'appellerais des partitions « rapides » et qui sont plutôt des schémas des structures et des évolutions du matériel employé. Matériel aprioriquement connu par les destinataires. Pour qu'elles fonctionnent, il faut que les interprètes à qui elles s'adressent soient déjà entraînés sur les détails de cette musique : son style, les modes de jeu qu'ils doivent employer, les patterns rythmiques, les principes d'évolution… toutes étant des choses antérieurement travaillées dans l'ensemble. Autrement, ce genre de notation n'est pas utilisable. Il a l'avantage que, avec des artistes déjà connaisseurs de ces détails, une partition de ce genre se monte plus rapidement et plus efficacement.

Mais il ne s'agit pourtant pas du tout d'une improvisation. On constate, chaque fois qu'une telle partition est créée et même avec des artistes différents, une coïncidence des résultats à un degré qui peut paraître étrange pour quelqu'un non averti.

Rien de la sorte quand à l'improvisation. Une telle écriture, par contre, permet a récupérer un sens de fraîcheur, de spontanéité, d'apparence de liberté qui la fait ressembler à une improvisation, mais il s'agit seulement d'une apparence.

score, drawing directly and exclusively on their own sound proposals - even if, here too, there is a demand for a style, that is, certain things are not allowed, there are rules for generating material, etc.

The difference in attitude is radical.

In my music I try to assume completely the transitory quality of the spectral phenomena that I use, in a systematic way, and in a coherent musical universe. This is the essence of the difference, I think, between my kind of spectralism and the old kind. There are two possible choices: the use of a model that reproduces the spectral structure of a sound (as found in certain spectralist schools), and the use of spectral sounds themselves – partials, harmonics, multiphonics, beating sounds, distortions, recognising that they are transitory phenomena, and finding in the transformational principle the way to develop them into a musical form. This choice represents at the same time an aesthetic, philosophical, and finally moral attitude, which works its way also into the graphic expression of the score. The result is a music which, already now and for the future, has been identified as hyper-spectral, which draws therefore the necessary conclusions from the initiatives of the spectralist schools of the 1980s: a music that assumes, on both micro and macro levels, the infinite complexity of the world of sound.

Pour qu'il s'agisse d'« improvisation » il faudrait que, sans l'apport d'une partition (fut-elle même schématique et minimale) – les musiciens réagissent mutuellement, se rapportent directement et uniquement à leur propre propos sonores réciproques, même si, là aussi, il y a l'exigence d'un « style », c'est à dire des interdictions, des lois pour générer le matériel... etc... La différence d'attitude est radicale.

Dans ma musique, j'essaye donc d'assumer complètement la qualité transitoire des phénomènes spectraux que j' utilise de manière systématique dans un univers musical cohérent. Ça c'est l'essentiel de la différence, je crois. Entre les deux choix à faire : un modèle analogique du spectre (à retrouver dans d'autres écoles spectrales) ou l'utilisation des sons spectraux eux-mêmes - partiels, harmoniques, multisons, battements, distorsions - en assumant qu'ils sont des phénomènes transitoires et trouvant dans le principe transformationnel la manière de les développer dans la forme musicale. Ce choix représente à la fois une attitude esthétique, philosophique - et finalement morale – qui se retrouve aussi dans l'expression graphique de la partition. Le résultat est une musique qui a d'ores et déjà été identifiée come hyper-spectrale, qui donc tire les conclusions nécessaires qui découlent des démarches initiés par les écoles spectralistes des annés 80, une musique qui assume la complexité infinie du monde sonore, au niveau micro et macroscopique.

THE METAMORPHOSIS OF THE MUSICAL TEXT

The first time I looked at a Bach manuscript I was struck by the force of the graphism, of the image, of the design, by the exquisite spacing of the notes, their inclination - both of these eloquent – by the essential yet all the same elementary character, the frugality of this writing. The lack of all indications of dynamic and tempo have never seemed so revelatory to me. Revelatory, but occluded from the profane gaze. You could see there the form of the rubato, as well as the virtual polyphonies, effortlessly indicating the direction and intention of the flow of the music. In other words, a definitive vision of the natural.

Truth – I would learn – must not be affirmed or pointed out insistently. It must surge up, reveal itself, come forwards, to be discovered spontaneously. It has to be lived. In the 1970's I learned that the great initiates of music – and here I would mention, amongst others, my teacher, Sergiu Celibidache – often sought out the original manuscript, the ur-text, to catch the first angled strokes of meaning before they were deformed by subsequent editing.

Very early I had discovered, amongst many other things, the impact of the original manuscript. The visual impact of the living writing, in comparison with the printed version, which seemed to me, in contrast, reductionist, minimalist, and a profanation of the most transparent meanings.

I mean here the printed part that levels everything out, claiming to express all the splendour of the sound, whilst actually reducing all manipulators of sonorous illusions – i.e. composers – to the same procrustean formula, wrongly suggesting complete fidelity. Nothing could be further from the truth! I call on Mahler, who said that a score 'contains everything but the essential'.

Ignorant of this saying of Mahler's, I have found myself searching for this elusive 'essential' ever since my youth, and even more so once I set off on the adventure of new music and new experiments.

As I write these lines, seemingly completely confident of my affirmations, I am convinced that no fresh and really new 'new music' can exist without

LA MÉTAMORPHOSE DU TEXTE MUSICAL

La première fois que j'ai regardé un manuscrit de Bach j'ai été frappé par la force du graphisme, de l'image, du dessein, par la distance exquise entre les notes, leur inclinaison – toutes les deux éloquentes - par le caractère essentiel et toutefois élémentaire, la frugalité de cette écriture. L'absence de tout indice sur la dynamique, sur le tempo, ne m'ont jamais parues plus révélatrices. Révélatrices mais occultés pour le regard profane. On pouvait y observer la forme du rubato, le tempo, ne m'ont jamais parues plus révélatrices. Révélatrices mais occultés pour le regard profane. On pouvait y observer la forme du rubato, ainsi que les polyphonies virtuelles, indiquant sans effort la direction, l'intention du flux musical. En d'autres mots, une vision définitoire du naturel. La vérité – j'allais l'apprendre - ne doit pas être affirmée ou indiquée avec insistance. Elle doit surgir, se révéler, apparaître, doit être découverte spontanément. Elle doit être vécue. Dans les années 70, j'ai appris que les grands inities de la musique - et là j'évoquerais à nouveau, parmi d'autres, mon maître Sergiu Celibidache – recherchaient souvent le manuscrit, l'Ur-Text, l'originaire, pour déchiffrer la diagonale initiale du sens, déformée ensuite par l'édition.

Très tôt j'avais découvert en fait, entre bien d'autres choses, l'impact du manuscrit. L'impact visuel de l'écriture vivante, par rapport à celle imprimée. Qui m'apparaissait par contre, réductionniste, minimaliste et profanatrice des significations les plus diaphanes.

J'entends par là la partition imprimée, égalisatrice, qui prétend exprimer toute la splendeur du son, et, certainement, qui réduit touts les manipulateurs d'illusions sonores – les compositeurs - à la même formule procustienne, suggérant - à tort - la fidélité. En fait, rien de plus faux ! J'évoquerais Mahler qui disait qu'une partition « comprend tout, sauf l'essentiel ».

Sans connaître ce dire de Mahler, depuis ma jeunesse, je me suis retrouvé en quête de cet « essentiel » qui me fuyait, surtout depuis que je me suis aventuré dans la nouvelle musique et les nouveau expériments.

Lorsque j'écris ces lignes, en apparence avec une totale assurance sur mes affirmations - je ne doute pas qu'une « nouvelle musique » - fraîche, réelle-

some correlative and adequate musical notation. It is the oxygen of life. That this new music needs something like oxygen too can be brought to bear on the problem of notation, for it cannot be imagined without electroacoustic sound and the discoveries that have emerged with the use of computers.

(In fact, without this, all the densities become compressed, lack oxygen, and part company from creative intentions and inspiration. The connections between the notes are empty spaces, without indications, at the subjective mercy of the interpreter.)

When, today, I consider writing as a living fact, I mean to include the part realised on computer by the composer. The computer's art and its intentions are transparent and its footprint remains unique: despite its detractors, it allows freedoms and nuances just as subtle and malleable, if not even richer, than written music.

But computer-use is admittedly still at a very early stage, and there is a pressing need for softwares to open up to new demands.

Prior to a particular point in time, compared with what I wanted, I had access to only very few originals or historical manuscripts. Following this point, amongst my great encounters I would recall the original of Tristan – which seemed colossal to me in the densities of its writing, and then the explosive impact of Beethoven - what an untold pictorial laboratory offered to eye and ear in equal measure!

But for new music, which has turned away from all the classical and scholastic traditions, the style of writing seemed to me not only standardised, inhibited and mediocre, but also restrictive, against development, and against the already widespread attempts to break out into something new.

In fact we are not facing a crisis of notation, far from it. The difference between a personal notation and a standardised one seem to me to be comparable to the difference between a poem in its original language and its translation, however well done. Effectively, poetry is untranslatable.

But the image of the music, the image of the sound, can be transcribed perfectly each time, in all its dimensions. This requires a substitution of the system, its symbols, dimensions and proportions. I have formed this view on the basis of the idea of drawing, of the energy of drawing, the idea of graphic art, which seems to me the sole authority able to ensure the communication of a certain ethos.

ment neuve, ne peut exister sans une corrélation avec une notation musicale adéquate. C'est l'oxygène de la vie. Tout autant, pour extrapoler le problème de la notation, cette nouvelle musique a besoin comme d'oxygène elle aussi, et ne peut être imaginée sans le son électroacoustique et les trouvailles surgies de l'utilisation de l'ordinateur.

(En fait, autrement, toutes les densités deviennent complètement plafonnées, elles manquent l'oxygène, elles se détournent des intentions créatrices et de l'inspiration . Les connections entre les notes sont des espaces vides, dépourvus de toute indication, à la portée subjective de l'interprète.)

Lorsque, aujourd'hui, je considère l'écriture comme un fait vivant, j'entends par là, évidemment, d'inclure la partition réalisée à l'ordinateur par le compositeur. Son art, ses intentions sont translucides et son empreinte reste unique. L'ordinateur, en dépit de ses détracteurs, permet des libertés et des nuances tout aussi subtiles et malléables, sinon encore plus riches, que l'écriture manuscrite. Mais l'informatique, il faut l'avouer, se trouve encore à ses débuts, les logiciels devraient s'ouvrir d'urgence vers des nouvelles exigences.

Jusqu'à un moment donné, je n'ai eu accès qu'à très peu d'originaux, de manuscrits historiques, en comparaison avec mes exigences. Parmi les choses capitales qui ont suivi, je remémorais l'original de Tristan – qui m'apparut colossal dans ses densités d'écriture. Ensuite, l'explosion beethovenienne. Quel laboratoire pictural indicible, offert à l'oeil et à l'ouïe également !

Pour la musique nouvelle qui s'est éloigné de toutes les traditions classiques, scolastiques, ce style d'écriture m'est apparu non seulement standardisé, refermé et médiocre, mais aussi non-permissif, opposé au développement, aux tentatives d'affranchissement affirmés déjà en maintes occasions.

En fait, on n'est pas devant une crise de la notation, loin de là. La différence entre une notation personnelle et celle standardisée me parait semblable avec celle entre une poétique dans la langue d'origine et sa traduction, n'importe combien compétente.

Car en effet on ne peut traduire la poésie.

L'image de la musique, l'image du son, peut être transcrite en toutes ses coordonnés, chaque fois parfaits. Il s'agit d'une commutation du système, des symboles, des dimensions et proportions. Mon jugement se réfère a l'idée de dessein, à l'énergie du dessein, à l'idée d'art graphique qui me parrait la seule autorité capable d'assurer la transmission d'un certain ethos.

By comparison, the printed part seemed to me always 'aseptic', mediocre, with a dimension that was both abstract and over-demonstrative, lacking the vibration of the manuscript. This notation can sometimes work for new music - to manage coordinations where needed - but it is geared above all to the speculations of combinatory musics, serial or other - to musics whose precisions are often artful and whose arbitrarily complex rhythms are deprived at one stroke of all plasticity and freedom.

Twelve tone music, with all the importance and the leap forwards that it represented, succeeded in infinitely shortening the path – and this seemed so generous – that leads from art to freedom. It stands as a sublime aberration of excessive cartesian rationalism! Probably this is why this movement has succumbed after only a few decades, and has had to be replaced by completely different formulae, infinitely more eloquent and natural.

In parenthesis: Western culture has, in a schematic manner, defaced the formidable profile of humanity in the twentieth century, and evidently the profile of present-day humanity also, turning us into dubious automata. There is less and less diversity, we can't any longer accept or recognise the exceptional, the other, the fantastic... and all the rest. And when you find yourself suffocated and automatised, you are then offered a return to neo-romanticism! But has anyone seen a masterpiece in the last 35 years or even more? All these recipes have lamentably failed.
A first conclusion follows from this, which is that probably the standard modern form of writing has lost touch with, and neutralised, the greater part of the immense range of sonorous expression such as it was in the tradition, and in which resided the impact and the eloquence of music.
Industrialised writing, as the unique academic model delivered by the universities has disseminated the false idea that in paper you could find the image of music or the becoming of sound. That there existed, in other words, a music for the eye, as there exists a music for the ear. In other words, that every beautiful graphic assemblage has as its necessary counterpart a marvellous sonic elaboration. The mistake comes from the confusion of two different worlds. For this to have been true it would have been necessary for the ideal score - i.e.from the point of view of the ' masters' of the academies, the score that fixes once and for all all the possible details, individuating them and representing them in crystalline clarity - to authentically represent the domain of sound.
Sadly, this is not so. One could expand on this subject at length. Things are completely otherwise. If

Par comparaison, la partition imprimée m'apparut dans tous les cas « aseptique », médiocre, ayant un coté abstrait et démonstratif à la fois, dépourvue de la vibration du manuscrit. Pour la musique nouvelle cette écriture peut être éventuellement efficace – pour gérer les corrélations – si celles-ci sont prévues – mais se référant surtout aux spéculations de la musique combinatoire, sérielle ou autre, à une musique dont les précisions sont souvent artificieuses, et où les rythmes arbitrairement compliqués sont dépourvus d'emblée de tourte souplesse et de toute liberté.

La musique dodécaphonique – avec toute l'importance et l'énorme saut en avant qu'elle représenta – a réussi d'écourter infiniment le chemin – qui paraissait si généreux – qui mène de l'art à la liberté. Elle demeure comme une sublime aberration du rationalisme cartésien en excés ! Probablement c'est la cause pour la quelle ce courant a succombé après seulement quelques décennies, et a du être remplacé par des formules tout-a-fait différentes, infiniment plus éloquentes et naturelles.

En parenthèse: la culture de l'Ouest a, d 'une manière schématique, "défiguré" le profil formidable de l'homme du XX siècle, et comme on peut facilement le constater, celui de l'homme de nous jours également, le transformant dans un automate douteux. On manque de plus en plus de diversité, on n'est plus capables d'accepter, de reconnaître l'inédit, l'altérité, la fantaisie... et tout le reste... Lorsque 'on se retrouve suffoqués, robotisés, on nous propose le retour au néo-romantisme. Mais a-t-on vu, dans 35 ans et plus, un seul chef-d'oeuvre quelque part? Toute ces recettes ont lamentablement échoué.

Une première conclusion qui en découle est que, probablement, l'étalon moderne de l'écriture actuelle a éludé, aboli la majeure partie de l'immense éventail d'expression sonore, tel qu'il s'était avéré dans la tradition', et dans le quel résidait l'impact et l'éloquence de la musique.

L'écriture industrialisée, en tant qu'unique modèle académique livré par les Universités a répandu l'idée fausse que dans du papier on pourrait retrouver l'image de la musique ou le devenir du son. Qu'il existerait donc une musique pour la vue, comme il en existe une pour l'ouïe. Autrement dit, que toute belle construction graphique a comme corollaire nécessaire une merveilleuse élaboration sonore. L'erreur vient d'une confusion entre deux mondes différents. Pour que cela soit vrai, il aurait fallu que la partition idéale (du point de vue des « maîtres » des académies, - c'est -à- dire celle qui fixe une fois pour toutes tous les détails possibles, en les indiquant et représentant avec la netteté du cristal) puisse représenter valablement le domaine du sonore. Malheureusement il n'en est pas ainsi. On pourrait glosser longuement sur le sujet. Les choses

for example twelve performances of the same new work were to take place, we would find the same number of variants, all more or less successful, but none conforming exactly to the written parts.

Furthermore it must be said that the multitude of details and complex rhythmic forms never reach stability in the sounding result of the work, but only succeed in dragging it down by their insistence on mechanics and exterior details, and by their elimination of the fabulous orphic dimension of music, which comes from the oral, and from ineffable life. Every art that unfolds in time lives under the hand of time. And is dependent on acoustics, amongst other things..
Specially with today's musics, the musical energies of an orchestra must develop by transcending the will and artistic force implicit in the skill of interpretation, with its duty of accuracy towards the score and its disdain for the metaphor of the text - the subliminal meaning that strives to insert itself into the flow of the music.

The technique of writing which they taught us in composition classes, realised on the five line staff, with its sequences of intricately assembled bars, was a discovery promoted by the 'great masters' of the academies as the single professional and valid technique that could pull us out of the rut of stagnation and a backwards looking mentality too conservative for contemporary music. But nothing could be further from the truth!

The new scholasticism killed art, slammed the door in its face! Turned it into a producer of conserves devoid of interest, a machine for the manufacture of artificial textures, artful overflowings, delicious poisons for the ignorant.

Music is completely absent from the written page. The score can only hint at the content, articulate its intentions, sketch interventions, like the architectural drawings that offer to the client the three-dimensional image – within the limits of the possible – of a future habitation. Of course this is of decisive importance, but all the same it is not the thing itself.

Sometimes I feel we are living the death-throes of composition. Music even doesn't exist. It's a volatile assembly of precarious sounds, irrespective of how sophisticated. As much as poetry is, music is a becoming. Poetry is not rhyme, and music is not the score. Music can be born, can develop itself, can finish when its expression is exhausted. Music has a duration. When what it has to say runs out, it is condemned to vanish.

sont donc complètement différentes. Si par exemple, douze exécution d'une même œuvre nouvelle auront lieu, on retrouvera tout autant de variantes – plus ou moins réussies, mais tout aussi non conformes avec la lettre écrite sur le papier.
D'autre part il faudrait dire que les subtilités, les épurations, la multitude des détails, des formes rythmiques complexes n'arrivent jamais a se stabiliser dans le résultat sonore de l'oeuvre mais seulement arrivent a l'assommer par la mécanique et l'insistance sur des détails extérieurs; a éliminer donc le coté orphique , fabuleux, qui tient de l'oral, de la vie ineffable. Tous les arts se déroulant dans le temps vivent sous emprise du temps. Sont dépendants de l'acoustique, entre autres... Les énergies musicales d'un orchestre, quant à la musique d'aujourd'hui surtout - se développent en transcendant la volonté et, donc, le coté orphique, fabuleux, qui tient de l'oral, de la vie ineffable. Tous les arts se déroulant dans le temps vivent sous emprise du temps. Sont dépendants de l'acoustique, entre autres... Les énergies musicales d'un orchestre, quant à la musique d'aujourd'hui surtout - se développent en transcendant la volonté et la force artistique de l'interprète, obligé a respecter la partition dans sa correctitude en laissant échapper la métaphore du texte, son sens subliminal, qui tente à s'enserrer dans le flux musical nécessaire.
La tecnique de l'écriture qu'on nous a enseigné dans les classes de composition, réalisée sur la portée à 5 lignes, en alternant des mesures des plus bigarées, a éte une trouvaille vendue par les « grand maitres » des académies comme la seule version professionnelle et valable, qui pourrait nous sortir des ornières, de la stagnation et de la mentalité conservatrice, retrograde dans musique contemporaine. Rien de plus faux !
La nouvelle scolastique a tué l'art, lui a claqué la porte devant ! L'a transformé dans un producteur de conserves sans aucun intérêt, une machine à fabriquer des textures artificielles, des débordements artificieux, des délicieux poisons pour ignorants. La musique manque totalement de la page écrite. La partition n'arrive qu'a suggerer le contenu, d'articuler les intention, de dessiner les interventions, comme dans une ellaboration d'architecture destiné à offrir à l'adressant une image tridimensionelle – dans la limite du possible – de l'habitation à venir. Bien sur que cela est décisivement important, mais toutefois cela n'est pas la chose elle-même.
Parfois j'ai l'impression que nous vivons l'agonie de la composition. La musique n'existe même pas. Elle est un volatile rassemblement de sons précaires, n'importe combien sophistiqués. Autant que la poésie, la musique est un devenir. La poésie n'est pas le rime et la musique n'est pas la parti-

In the end, all this industrious permutation led to repetition, to an inflation deprived of value, plunging musical reality into a terrible dead end, that of forgery. A combinatory technique that has generated pure pyramids of sound, electronic exercises having nothing more to communicate to the listener than repetition and multiplication. Because of lack of subject. Polished objects – perhaps – but that have nothing to say, aside from artificial expression and coldness. And uselessness.

It developed, in other words, by shying away from intentional directions of expression, restricting more and more the aesthetic categories which have always underwritten the creative act. Reducing nuances, the unsayable, the essential problems of acoustics, quantifying, equalising, avoiding all metaphysical nuance, the contrast between transparency and solidity, directionless, and out of touch with the primary and ineffable reality of sound. We have been offered nothing but maps of cold fronts, without personality or any mark of subjectivity, without philosophy, without any intuitive impact, at best simply the games of an unmediated intelligence fleeing from the ineffable.

In contrast, if I aim for a music of the imagination, a music of fundamental research and unformulated sonorous creations, a really new music, then writing in the classical system with staffs seems to suffer an irremediable collapse. But this does not exclude an alternative.

Musical writing, notation, is in fact a tragic and impossible form, the photographic negative of the sonorous. Unlike painting, film, and above all sound recording which can transmit the metaphysical limitlessness of the artistic gesture, the score, when it becomes its own purpose, affirms only its own damnation.

Speculative music cannot, probably, be more complex or serious than life itself, but neither should it be more limited, petty, or schematic.

I propose a step, small but probably important for all that, beyond what we call sound combination, towards transformational sound. Sound evolving without pause, non-linear, seeking its path in conformity with its changing contour.

The nebulous complex sound of the interiorities of harmonics, with its alchemy and its always open and transformational combinations, lays claim to a completely new graphic vision, a highly particular writing technique and inventivity - a true cryptography, a science that allows the unmediated expertise in object, observation and work that is

tion! La musique peut naître, se développer, et s'achever lorsque son expression s'est épuisée. La musique a une étendue. Lorsque son dire s'épuise, elle est condamnée à finir. Finalement, cette combinatoire industrieuse a mené à la repetition, à une inflation dépourvue de valeur, qui précipite la réalité musicale dans une impasse terrible, celle de la contrefaçon. Une combinatoire qui a généré de pures pyramides sonores, des exercices électroniques qui n'ont plus rien a communiquer à l'auditeur faute de répétition, de multiplication. Faute de manque de sujet ! Des objets polis, - peut'être - mais qui n'ont rien à dire,à part l'expression artificielle et la froideur. Et l'inutilité !.

En d'autre mots, elle s'est développé en éludant les directions intentionnelles de l'expression, en limitant de plus en plus les catégories esthétiques qui ont parrainé l'acte créateur depuis toujours. En réduisant les nuances, l'indicible, les problèmes essentiels de l'acoustique, en quantifiant, égalisant, éludant toute nuance métaphysique, le contraste entre diaphane et solide, en s' égarrant et en perdant la réalité première et ineffable du son. On ne nous a rien offert, excepté des contours froids, sans personnalité, sans accents subjectifs, sans philosophie, sans aucun impact intuitif, dans le meilleur des cas, rien donc au delà des jeux de l'intelligence non médiée qui s'éloigne de l'ineffable.

Par contre, si je vise la musique d'imagination, celle des recherches fondamentales et des créations sonores indicibles, la musique vraiment novatrice, l'écriture dans le système classique à portées etc me paraît succomber irrémédiablement. Mais ceci n'exclue pas l'alternative.

L'écriture musicale, la notation est en fait une forme tragique et impossible, le négatif (comme dans la photographie) - du sonore. Contrairement à la peinture, au film et surtout à l'enregistrement sonore qui peuvent transmettre l'illimité métaphysique du geste artistique, la partition lorsqu'elle représente un but en soi, affirme seulement sa propre condamnation.

La musique prospective ne peut être, probablement, ni plus complexe, ni plus grave que la vie elle-même, mais elle ne devrait être non plus limitée, mesquine, schématique...

Je propose un pas, menu mais probablement plus important encore, au delà de ce qu'on appelle la combinatoire sonore, vers le son transformationnel. Le son évoluant sans répit, non linéaire, recherche son sillon en conformité avec son relief variable. Le son nébuleux, complexe, des intériorités des harmoniques, avec son alchimie et ses combinaisons toujours ouvertes, transformationnelles, réclame une vision graphique complètement neuve, une technique de l'écriture et une inventivité tout-a-fait particulière. Une véritable cryptographie. Une science qui permet l'expertise non-médiée de l'objet, de l'observation et du travail qui est le son. Qui en fait ne

a sound: which in fact does not pre-exist, which only comes to life, evolves and dies to be taken back into the cosmos. Direct perception, in all its dimensions, almost spontaneous, of 'matter' – whether or not selected beforehand - seems to me the most attractive opportunity that I glimpse in the future.

If one could impose one's analysis, this new way would be considered a new hemeneutic of musical graphics. For our art to be able to resist the onslaughts of conceptualisation – and even these have unfortunately almost dried up in the music of today, giving place to the obscurantism which comes after blindness, and this includes all the sciences, whether informatics, mathematics, quantum physics and microbiology – we must raise our sights and consider the possibility of a hemeneutic approach to musical writing.

Hermeneutics represents exactly the exploration of hidden pathways, the preliminary decodings and first readings. Hermeneutics is at once encoding and decoding. Writing and communication. But decoding the world will never be the same thing as clarification, we can never dissipate doubt with hermeneutics. The history of these last decades is a time of investigation, of search, but without having the necessary certitudes, and without suppressing the mysteries - in fact exactly the opposite.

Our art would reside – this is true at least for mine – in an increase, an addition of mystery, an immersion in the fog of creativity, a plunge into the abyss. Equally, in the care of a philosophy in the image of a labyrinth, a philosophy with which to recover the ambiguous darknesses of the deepest productions of sense, those reserved uniquely for sound expression. It is a philosophy that offers spontaneous and increasingly palpable joys.

Sound deprived of shadow and hesitation and traced with an implacable determinism, music constructed without uncertainty, and the utter aridity of its metaphysical reserves, made of serialism a movement of which the communicative capacity was quickly used up. The artful purism, the flawless construction, the permutation of objects and numbers, led to the rapid exhaustion of this indeed ingenious recipe.

Masterfully written scores endure as monuments to the intelligence in composition, without, though, having been grasped as the acts of acknowledge-

préexiste pas. Qui seulement naît, évolue et meurt, étant récupperé par le cosmos. La perception directe, dans toutes ses dimensions, presque spontanée, de la "matière"- fut-elle a priori sélectionnée – ou pas encore - me paraît la plus séduisante opportunité que j'entrevois dans l'avenir.

Si l'on pourrait imposer son analyse, cette nouvelle voie devrait être considérée une nouvelle herméneutique de la graphique musicale. Pour que notre art puisse survivre aux assauts conceptualises – qui, même eux, ont malheureusement presque cessé dans la musique d'aujourd'hui, laissant place à l'obscurcissement qui vient après l'aveuglement, et ceci au niveau de toutes les sciences, qu'il s'agisse de l'informatique, des mathématiques, de la physique quantique, de la microbiologie - il faut lever le regard et méditer à une possible issue herméneutique quant à l'Ecriture.

La herméneutique représente justement l'exploration des sentiers cachés, des directions secrètes, salutaires, dans l'épaisseur de la forêt où notre orientation, notre sens elementaire paraît de plus en plus faible sinon complètement égaré. C'est un domaine ou l'on se trouve encore au début - premiers déchiffrages, premières lectures. La herméneutique est a la fois chiffrage et déchiffrage. Ecriture et communication. Mais déchiffrer le monde ne sera jamais synonyme de clarification, on ne va jamais dissiper, les doutes par la herméneutique. L'histoire des dernières décennies est l'époque de l'investigation, de la quête, sans avoir des certitudes nécessairement, sans supprimer les mystères, mais au contraire.

Notre art résiderait – ceci est, du moins, valable pour moi-même – dans un rajout, une addition de mystère, une immersion dans le brouillard créateur, une plongée dans l'abyssal. Egalement, dans la prise en charge d'une philosophie à l'image du labyrinthe, une philosophie qui récupérerait les ténèbres ambiguës des sémioses les plus profondes, réservées uniquement à l'expression sonore. C'est une philosophie qui nous offre des joies spontanés, de plus en plus palpables.

Le son dépourvu d'ombre, d'incertitude, le son tracé avec un déterminisme implacable, la musique bâtie sans doute, un art dont le réservoir métaphysique est tari, ont fait du sérialisme un courant dont la capacité de communiquer a été rapidement épuisée. Le purisme artificieux, le concret sans faille, la combinatoire dans le domaine physique et numérique, ont mené à l'épuisement rapide d'une recette d'ailleurs ingénieuse.
Des partitions magistralement écrites subsistent en tant que monuments de l'intelligence en composition, sans pour autant pouvoir être perçues

ment of our relativity – so necessary to be expressed, moreover.

So the cryptography, the Open Work, the score charged with secrets into which you plunge to discover each time new aspects, seems to me the most wonderful thing that we have, to answer to so many provocative and still un-decoded questions. This time will come, I am sure.

Finally, amongst all these arguments, I would evoke the fact that, to realise a truly new music, we need a new graphic form. The force of its graphic symbols and the densities which demanding expression, will be perceived immediately. Here, the fertile search seems to me the crucial attitude.

comme des actes de conscience de notre relativité – si nécessaire être exprimée, d'autre part .

Ainsi la cryptographie, Opera Aperta - la partition chargée de secrets dans la quelle on plonge en découvrant chaque fois de nouveaux aspects - me paraît la chose la plus merveilleuse de la quelle nous disposons, pour répondre à tant de questions incitantes et encore jamais déchiffrées. Ce temps viendra, j'en suis sûr.

Ainsi, parmi tant d'arguments j'evoquerais le fait que, pour réaliser une musique vraiment neuve, il faut une nouvelle forme graphique. La force des symboles graphiques, des densités qui exigent d'être experimées sera tout de suite perçue. La quete fertile me paraît l'attitude cruciale dans le domaine.

Dépôt légal : novembre 2016 N° imprimeur : 111655950

Imprimé en France par Présence Graphique - Monts.

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ISBN 978-0-9560184-2-7

752725036627

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Co-funded by the
Creative Europe Programme
of the European Union